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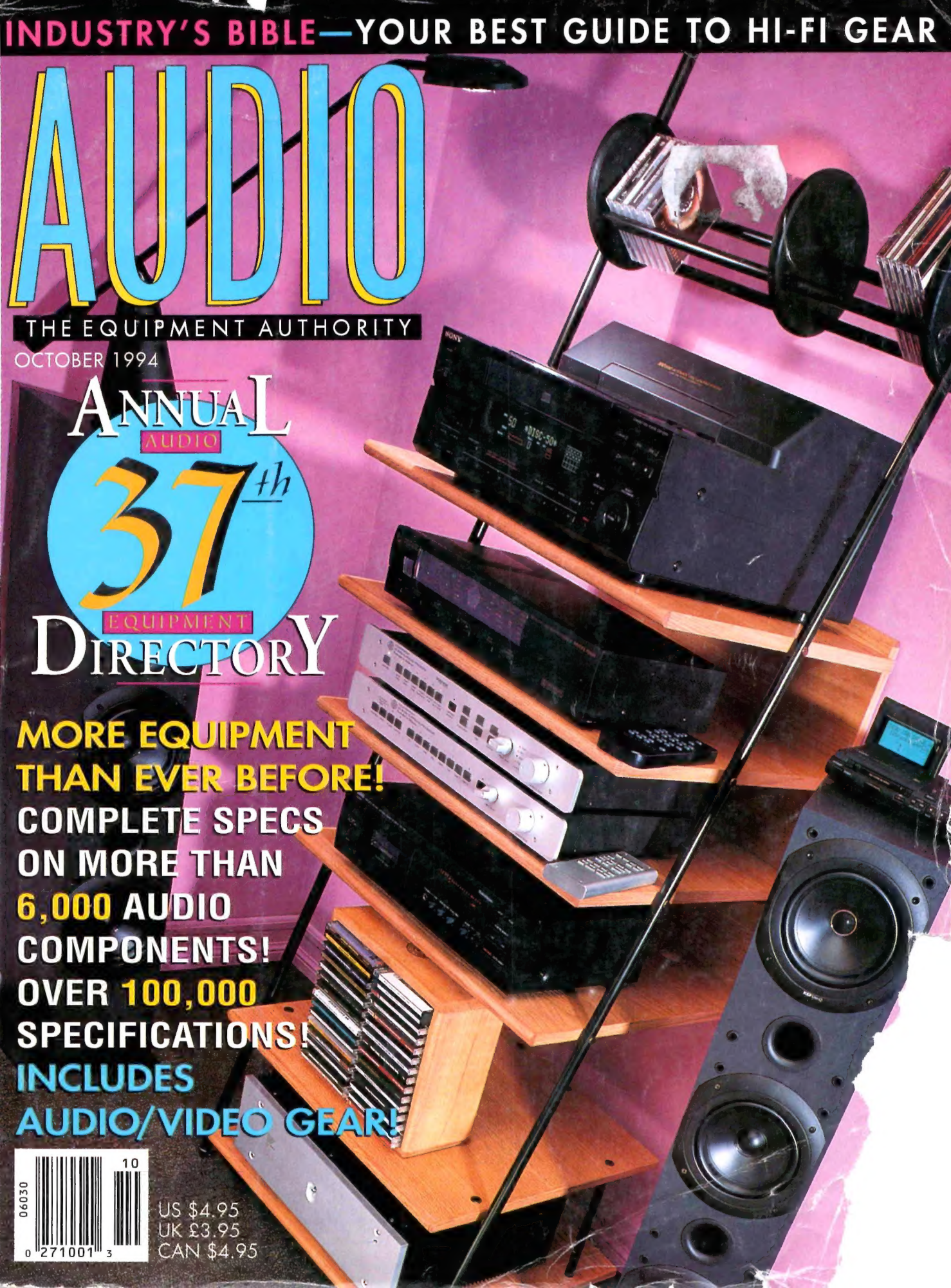
OCTOBER 1994

ANNUAL AUDIO 37th EQUIPMENT DIRECTORY



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OCTOBER 1994 VOL. 78, NO. 10

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ANNUAL AUDIO 37th EQUIPMENT DIRECTORY

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The Cover Photographer: Bill Ashe Studio
The Cover Equipment: KEF Q-70 speakers flank the Magro 24 component stand, CD rack, and console, which holds, from top, a Sony CDP-CX151 CD player, a Fosgate-Audionics Model Four surround processor, Counterpoint's HC-818A multi-zone preamp and HC-808A surround processor, Yamaha's KX-580S cassette deck, and Ayre's V-3 amplifier. Atop the right-hand speaker is a JVC XM-D1 MiniDisc recorder.

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Let me introduce Ken Kessler, a new writer here at *Audio*. He will write a column called "Mondo Audio" that will cover the high-end scene at the audio industry's trade and consumer shows. In addition, he will be interviewing the colorful characters who abound in this field. Ken's column begins this month and covers the Summer Consumer Electronics Show held this past June in Chicago. While I gave you a few quick impressions of the Show in last month's editorial, Ken will give you some additional insights into what may well be the last of the Chicago shows.

I have known Ken for some years now, both through his presence at press events and through his writing. I have always been impressed with his wit, as well as his insight and common sense. While he has the self-assurance to spare no one who acts the pompous dunce (including potential employers such as me), he also has good ears for quality gear and a sentimental streak for old-line firms. I had always thought of him as a British writer, since I first came across his work in England's *Hi-Fi News and Record Review*. However, he turns out to be a transplanted Yankee, but I'll let him tell his own story. . . .

"Having spent my junior year in England—I majored in English at the University of Maine, which had a program with the University of Kent in England—I returned to the U.K. as a permanent resident in 1974. I have been an audio casualty since the age of 16 (1968) when I bought my first hi-fi system: Dual 1019 turntable, Pickering cartridge, Scott 344C receiver, and some small Scott speakers. I worked for a hi-fi shop in Orono, Maine, during my senior year, before returning to the U.K.

"My main interest was, is, and always will be journalism, so I come from a writing background. I 'happened' into hi-fi journalism after a few years contributing to various music and automotive magazines. I went full-time into audio journalism in 1983, working for the short-lived *Stereo—The Magazine*, then as Assistant Editor for *Hi-Fi News*. I went free-lance in 1987, remaining with *Hi-Fi News* as Contributing Editor, and wrote for *The Absolute Sound* and *Stereophile*. Currently, I contribute to audio magazines in England, Italy, France, Germany, Norway, Mexico, and Hong Kong, as well as to America's *Glass Audio*. Outside the audio field, I write for *TOP*, the British edition of Tower Records *Pulse*, and *What Personal Computer* in the U.K. I am about to start working for *The Robb Report* in the U.S.

"I number The Beatles, Buddy Holly, The Kinks, Squeeze, Buffalo Springfield, the Spin Doctors, and Jackie Wilson among the very greatest performers of the 20th century. I prefer tubes to transistors if the impedance allows it, and want to retire to Northern Italy—if and when."

I am very pleased to add Ken to our masthead.

One last announcement, and one I am also very pleased to make: Tony Cordesman will now be contributing solely to *Audio* where his equipment write-ups appear in our "Auricle" column.

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WHAT'S NEW

Spectrum Audio Loudspeaker

Mounted coaxially with the woofer, the tweeter of the Spectrum Audio 108cd is suspended on neoprene rings that isolate it from cabinet vibration; it's also placed asymmetrically, for improved diffraction control. The system uses an 8-inch woofer and ¾-inch dome tweeter. Rated frequency response is 49 Hz to 21 kHz, ±3 dB, sensitivity is 91 dB, and power handling is 125 watts rms, 200 watts peak. Price: $399/pair.
For literature, circle No. 200

Atlantic Technology In-Wall Surround Speaker

Since not all homes have bookshelves properly placed to hold surround speakers, the Atlantic Technology 254 SR can also be mounted in or on the wall. Its 3½-inch surround drivers are angled and in opposing phase, to randomize surround localization, while its 4-inch woofer improves power handling and extends bass down to 50 Hz. Black or white grilles are available. Prices: $299/pair, black; $319/pair, white.
For literature, circle No. 202

Bose Loudspeaker

Using Bose's well-known Direct/Reflecting technology, the Bose 701 incorporates two angled, 2¼-inch cone tweeters and a side-firing 6½-inch midrange, as well as an 8-inch woofer in a multi-chamber enclosure. The six-sided cabinet, in dark silver walnut, is 10.4 in. wide, 12½ in. deep, and 32½ in. high. Price: $999 per pair.
For literature, circle No. 204

Hsu Research Subwoofer

The HRSW12V, Hsu Research's first powered subwoofer, uses a 12-inch, magnetically shielded woofer in a vented, cylindrical cabinet. The cabinet has a granite top, for use as an end table, and black knit cloth sides. The built-in amplifier, rated at 150 watts rms, includes a 24-dB/octave Linkwitz-Riley crossover (which can be defeated for use with THX system crossovers), a polarity inversion switch, soft clipping, and a level control. Frequency response is ±2 dB from 20 Hz up. Price: $800 each.
For literature, circle No. 201

Canton Speakers

Compact as can be, the Canton Fonissimo system uses two 7-in. drivers in a bandpass subwoofer only 8.3 x 11.4 x 13 in., plus a pair of satellites (roughly, 5-inch cubes) whose 1-in. tweeters are mounted in front of their 4.3-in. midrange drivers. The tweeters have aluminum-manganese domes and neodymium magnets. Rated frequency response is 22 Hz to 30 kHz. Price: $829 per set.
For literature, circle No. 203

The typical home theater system consists of a subwoofer, left and right stereo speakers and a center channel speaker. Not hard to spot are they?

Here's the Polk RM7000 home theater system. The stereo speakers are mounted on the wall. The center channel speaker and the subwoofer are inside the cabinet!

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"As thrilling as home theater is, it's impossible to get excited about the pile of home theater speakers that engulf your TV. I didn't think you should have to sacrifice the look of your home to home theater. So I created a high performance system that gives you what you *really* want . . . big speaker sound without the big speaker." *Matthew Polk*

The powered subwoofer fits easily into your furniture and, thanks to its revolutionary technology, guarantees more bass in less space.

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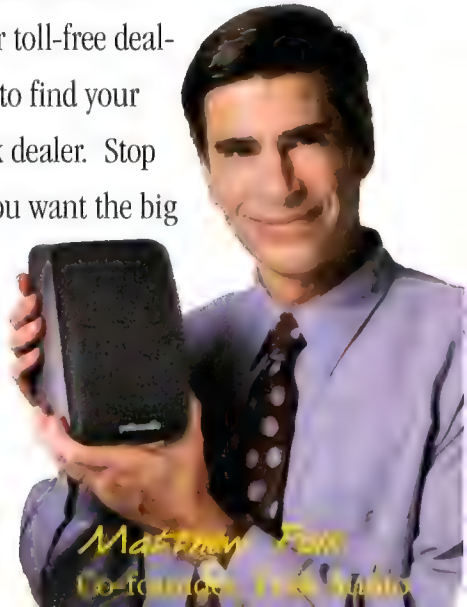
The powered subwoofer, with our newest technology, high velocity compression drive,™ guarantees you powerful bass in a size that will fit into your furniture. In fact, with the RM7000 we've miniaturized everything but that big, room-filling Polk sound.

For more information on the RM7000 and other Polk home theater speakers, call 1-800-377-POLK or dial our toll-free dealer locator to find your nearest authorized Polk dealer. Stop in and tell them that you want the big speaker sound without the big speaker.



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WHAT'S NEW

Marantz A/V Tuner/Preamp

Marantz's first THX controller, the AV-600THX tuner/preamp, includes THX re-equalization for overall tonal balance, surround decorrelation for enhanced surround spaciousness, THX timbre-matching EQ for smoother front/rear pans, and a crossover that follows Home THX specifications. Other features include on-screen display, 30-station AM/FM memory, and a calibrated volume control. Price: $1,199.
For literature, circle No. 205

Meridian FM Tuner

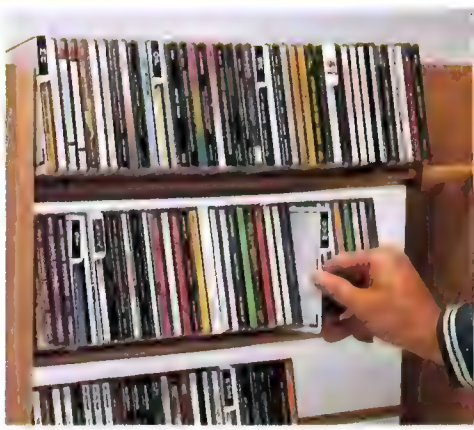
The Meridian 504 has a dual MOS-FET r.f. amp for wide dynamic range, matched-pair ceramic filters, and a low-distortion, Walsh-function stereo decoder. An eight-character alphanumeric display can be used to show station names or call letters; up to 30 station frequencies can be stored in memory. A communications link is provided for shared control and display functions with other Meridian 500-Series components. Price: $995.
For literature, circle No. 206

McCormack Audio Preamp

The Micro Line Drive, from McCormack Audio, is a line-level preamp with three inputs, one buffered tape loop, and two outputs. It can be used in passive or active mode; the active mode offers three internally selectable gain settings. A muting switch is also provided. Price: $595.
For literature, circle No. 207

Cabinet Workshop

Just 46 inches wide by 57 inches high, the CWD Woodstock II can hold the electronics for a home theater system, including a 35-inch TV. Adjustable shelves divide the space below the TV into six compartments; fabric-grille doors are optional, to pass remote-control beams or the sound of a center speaker. The narrow cabinet allows external speakers to be mounted close to the screen. Available finishes include cherry, mahogany, spice, hunter green, white birch, and satin blue with cherry accents. Price: $1,200.
For literature, circle No. 208



MacTec CD Dividers

A navigational aid for large CD collections, MacTec DiscPickables are CD-sized cardboard separators with index tabs that can be bent for easier viewing and relabelled at will. Dividers are available with vertically lettered tabs, as shown, for shelved collections and with horizontally lettered tabs for CD stacks or drawers. Each pack contains 12 preprinted tabs (AB through XYZ) and four blank tabs for custom labelling. Price: $5.99 per pack.
For literature, circle No. 209

Adcom would like to make this perfectly clear.

Regardless of how sophisticated your stereo and video system is, it may never achieve its full performance if plugged directly into an AC outlet. Raw and unprocessed AC power can severely diminish the clarity of audio signals and reduce the resolution of your video picture.

ADCOM's ACE-515 AC Enhancer significantly improves the performance capabilities of your system by filtering and processing raw AC power, unveiling a pure, noise-free power source.

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—Lewis Lipnick, *Stereophile,* Vol. 11 No. 4, April 1988.

Recommended accessory in *Stereophile,* Vol. 12 No. 4, April 1989.

Line Protection: It Pays For Itself

The ACE-515 also protects your valuable equipment from harmful high-voltage spikes and surges. And, its sequential turn-on/turn-off control circuit guards your speakers from disturbing, damaging thumps.

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"Electronic equipment (especially digital audio gear) is vulnerable to both annoying and catastrophic power-line problems. Your stereo gear should have line spike and surge protection, with hash filters thrown in too. Line protection—you can pay a little for it now, or you can pay a lot for it later."

—Ken Pohlman, *AUDIO,* November 1987.

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WHAT'S NEW

Diablo Acoustics Loudspeaker

The Diablo Model 2 is a floor-standing, three-way, sealed-box speaker. Arrayed in a D'Appolito configuration, the five drivers include two 10-inch long-throw woofers, two titanium-dome midranges, and one titanium-dome tweeter. Rated anechoic frequency response is 35 Hz to 26 kHz, ±3 dB; typical in-room bass response is 3 dB down at 26 Hz. Sensitivity is 87 dB; nominal impedance is 4 ohms, minimum 3 ohms. Price: $9,000 per pair.
For literature, circle No. 210

Sequerra Loudspeaker

Designed by Dick Sequerra, the NFM-PRO is built of a phenolic laminate developed for jet-airplane jigs and fixtures. The 6½-inch woofer is extended from the front of the sealed enclosure, to provide phase alignment with the 2-inch cone tweeter; tweeter level is adjustable from −2 to +3 dB, in 1-dB steps. Frequency response is ±1 dB from 70 Hz to 20 kHz on axis, with a -3 dB point of 60 Hz; response is within −3 dB to 10 kHz over an off-axis range of ±30°. The speaker is available with a black or gray Nextel finish. Price: $2,000 per pair.
For literature, circle No. 211

Cambridge SoundWorks Multimedia Speakers

SoundWorks by Henry Kloss is Cambridge SoundWorks' first speaker system for multimedia computer use. Two three-inch cubes contain shielded long-throw 2-inch drivers that cover frequencies above 150 Hz; bass is handled by a 4½-inch woofer that shares a small (5 x 8 x 9 in.) cabinet with a three-channel amp whose output is tailored to the speakers. The amp can operate from an internal a.c. supply or external 12-V sources such as batteries. Supplied accessories include desktop stands for the satellites and hookup wire. An optional wired remote provides volume control plus an additional input that can be heard instead of the computer's output or blended with it. The system is available in gunmetal gray Nextel or standard gray-beige. Price: $179 per system; remote, $29.95.
For literature, circle No. 212

Energy Surround Speakers

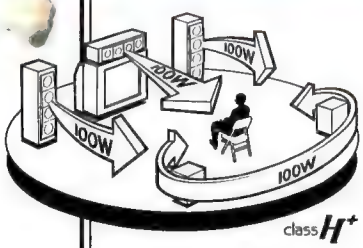
Like many surround speakers, the Energy RVSS uses dipolar radiation to create a diffuse, "sourceless" sound field. But at low frequencies, the output from a dipole's two sides cancels, sacrificing bass. The RVSS therefore uses *bi*polar radiation below 400 Hz, for bass with a rated -3 dB point of 65 Hz. Sensitivity is 86 dB; nominal impedance is 6 ohms, and minimum impedance is 4 ohms. Cabinets are available in black or white, with matching grille cloth. Price: $550 per pair.
For literature, circle No. 213

Niles Audio Outdoor Speaker

Designed for use indoors or out, the Niles OS-10 features a cabinet of mineral-filled polypropylene, with powder-coated aluminum grilles and mounting brackets. The 5¼-inch woofer is of polypropylene with a butyl rubber surround; the 1-inch dome tweeter has a microscopic rubber coating that provides both waterproofing and extra high-frequency damping. The curved grille is designed to reduce diffraction, while the wedge-shaped cabinet allows a wide range of installations. Price: $379.95 per pair.
For literature, circle No. 214

HIGH TECHNOLOGY WITHOUT THE HIGH ANXIETY

How To Bring Home The Right Home Theater Receiver.



The Class H+ amp sends equal power to all the channels for optimum home theater sound.

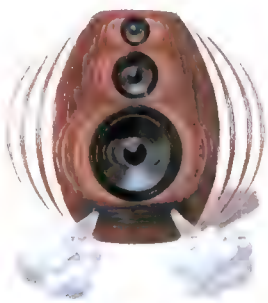
ALL YOU HAVE TO KNOW ABOUT HOME THEATER RECEIVERS IS ONE NAME. TECHNICS. TAKE OUR NEW SA-GX770. IT'S POWERFUL. IT'S EASY TO OPERATE. AND DOLBY* PRO LOGIC SURROUND ENVELOPS YOU IN LIFE-LIKE HOME THEATER SOUND.** THE TECHNICS HOME THEATER RECEIVER. YOU'LL GIVE IT TWO THUMBS UP.

HOME THEATER

The remote controls other Technics audio components and most brand name video components.

HELP!

No sound? Touch the help key and a scrolling display pinpoints the problem and offers a solution.



The low impedance switch helps prevent blowing or damaging your speakers.

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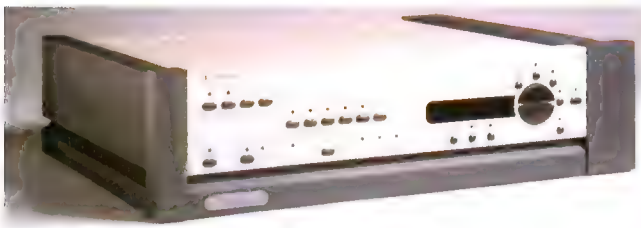
WHAT'S NEW

Audio Alchemy Phono Preamp

Suitable for MM or MC cartridges, Audio Alchemy's VAC-in-the-Box (for "Vinyl/Analog Converter") has a differential FET input, passive filtration for the first pole of the RIAA equalization curve, low-impedance input-isolation buffers, and separate left- and right-channel power supplies. Internal jumpers are used to select input-termination capacitance and resistance and gain of 40, 50, or 60 dB. RIAA accuracy is ±0.1 dB, and S/N is better than 90 dB. Price: $259. For literature, circle No. 215

DPA Digital D/A Converter

DPA Digital's DX processor technology allows the PDM 1024 to have a radically simple analog stage (two resistors, two capacitors, and a balanced op-amp). Other features include user-adjustable dither levels, eight 32-bit floating-point digital filters, eight noise shapers, and 128-times oversampling. Connections include four coax, three Toslink, and one AT&T-style digital inputs; the analog stage has balanced output. Price: $9,995. For literature, circle No. 216



Proceed A/V Preamp

The Proceed PAV, from Madrigal Audio Laboratories, incorporates surround processing and input switching for a home theater system. Home THX and Dolby Pro Logic surround modes are provided for movies and videos, stereo surround for music, and a surround simulation mode for monophonic movies and recordings. The stereo surround mode derives its cues from ambient information in the recording. Six audio-only inputs (two balanced) and four A/V inputs (with composite or S-video formats) are provided. All inputs can be routed to the main, record, or remote output, in any combination. A "learning" remote conrol is provided. Price: $4,195. For literature, circle No. 217

California Audio Labs Compact Disc Player

California Audio Labs' own digital-servo laser transport forms the basis of the DX-1. The Delta Sigma one-bit D/A converter is mounted on the transport circuit board, to shorten the digital signal path and increase isolation between the digital and analog stages. A multi-layer steel subchassis is used to counter the effects of external vibration. A 16-function remote control is supplied. Price: $595. For literature, circle No. 218

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WHAT'S NEW

NHT Powered Subwoofer

Externally rather than internally powered, the SW1p subwoofer from NHT comes with a 60-watt mono amp. The driver is an 8-inch, high-compliance woofer with two-layer voice-coil, in a vented enclosure. The 12 in. H x 16 in. W x 12 in. D cabinet is finished in high-gloss black laminate. The amplifier, in a similar finish, incorporates a variable crossover. Price: $500.
For literature, circle No. 220

KLH Powered Subwoofer

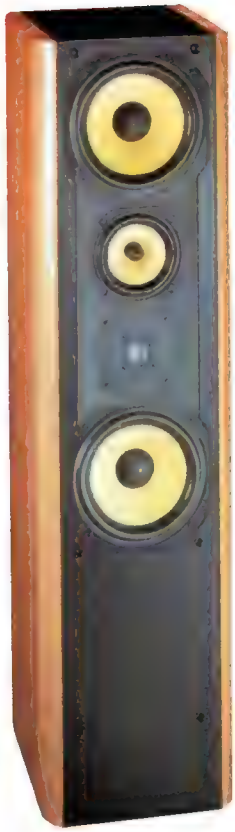
The Video Series V-210, from KLH, has a featureless exterior with driver, controls, and connections underneath. Its 10-inch driver is powered by a 120-watt amplifier that uses switch-mode (Class D) circuitry for high efficiency and minimal heat. The amp accepts line- and speaker-level inputs, and has switchable polarity. Frequency response is selectable, either 25 to 85 Hz for music listening or 25 to 120 Hz for home theater use. The vented cabinet, finished in simulated oak or black wood grain, is 14⅛ in. H x 16⅛ in. W x 15⅜ in. D. Price: $499.
For literature, circle No. 221

Cerwin-Vega Home Theater Speakers

The Sensurround System 6, from Cerwin-Vega, is a six-piece home theater system. The four HT-S5 satellites used for front left and right and rear/side surround, are shielded two-way units with 5-inch woofers and rated frequency response of 125 Hz to 20 kHz and self-resetting tweeter-protection devices. The HT-SMC center-channel speaker is shielded and uses a 4-inch x 10-inch elliptical driver. And the HT-10D subwoofer has a 10-inch driver with dual voice-coil, in a bass reflex enclosure; it's rated to cover 40 to 125 Hz, ±2 dB. All speakers are finished in black woodgrain vinyl. Prices: System, $1,155; HT-S5 satellites, $330/pair; HT-SMC, $165; HT-10D, $330.
For literature, circle No. 223

Derek Speaker-Sculpture Loudspeakers

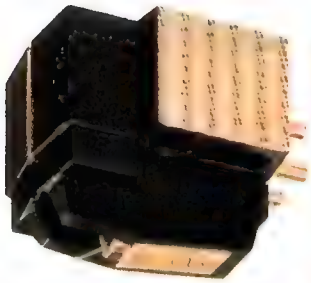
At first it looks like a microphone, but the Cobra, by Derek Speaker-Sculpture (on right) is a tubular transmission line, 35 inches high, housing a 5-inch driver; rated frequency response is 50 Hz to 16 kHz. The Scorpion 12-inch woofer (on the left) also has a tubular transmission line behind it, for a rated response of 21 to 120 Hz. Prices: Cobra, $1,100 per pair; Scorpion, $1,650 each.
For literature, circle No. 222



JMlab Speaker

Standing 43¾ inches tall, the JMlab 913.1 Spectral is a three-way system using four drivers. Its two 8-inch woofers and its 5-inch midrange use cones of resin-suspended glass microspheres sandwiched between thin Kevlar sheets, for lightness and rigidity. The tweeter's 1.2-inch titanium dome is coated with a titanium dioxide damping layer; the 4-inch tweeter magnet weighs 3.3 lbs. Each woofer is housed in a separate, vented, sub-enclosure. The overall cabinet is of ¾-inch MDF, braced at the sides by ¾-inch layers of African anigre wood; the front baffle has rounded edges to minimize diffraction and a foam coating to minimize early reflections. Rated frequency response (+0, –3 dB) is 35 Hz to 25 kHz on axis and to 22 kHz, 30° off axis. Price: $4,295 per pair.
For literature, circle No. 224

WHAT'S NEW



Denon Moving-Coil Phono Cartridge

Denon's DL-S1 cartridge has a moving coil of gold and high-purity copper on a non-magnetic bobbin, and an aluminum body with ceramic frame. The stylus is self-damping, with damping materials selected to minimize effects of temperature changes. Rated output voltage is 0.15 mV, frequency response is 20 Hz to 70 kHz, and tracking force is 1.3g, ±0.2g. A step-up transformer, the AU-S1, is also available. Prices: DL-S1, $800; AU-S1, $800.
For literature, circle No. 225

JVC MiniDisc Recorder

Unconventional in appearance, JVC's XM-D1 features a pop-up LCD display with adjustable angle and a jog dial for editing and play. Like many MiniDisc portables, it has 10-second memory backup for shock-resistant play; it also features four edit modes, a timer/clock, and synchronized recording when it is used in conjunction with JVC CD players. A 24-key remote control and a rechargeable battery are supplied; a car battery adaptor is optional. Price: $1,299.95
For literature, circle No. 228

White Audio Labs Mono Power Amps

Unusually small and light for power amps, the D35s weigh 9½ pounds apiece and measure just 3⅜ in. H x 6¾ in. W x 10⅞ in. D. Each amp delivers 35 watts at 0.1% THD or less; bandwidth is from d.c. to 100 kHz. Price: $999 per pair.
For literature, circle No. 226

Sony DAT Recorder

Several professional features are included in the Sony DTC-2000ES. Super Bit Mapping technology uses noise-shaping techniques to "psychoacoustically integrate 20-bit data" into the 16-bit DAT format, for lower noise and greater perceived dynamic range. A four-head system allows simultaneous recording and playback monitoring. The four-motor, direct-drive transport is mounted midship, to resist vibration and separate the digital and analog circuits. A low-noise, FET microphone preamp is provided, for live recordings. Price: $2,500.
For literature, circle No. 229

Arcam D/A Converter

Carver A/V Tuner/Preamp

Two features of Carver's CT-23 tuner/preamp are aimed at home theater use: It has video switching as well as audio connections, and separate FM antenna inputs are provided for cable and over-the-air signals. The CT-23 also includes Sonic Holography spatial-enhancement circuitry and preset memories for up to 30 AM, FM, and CATV stations. A control bus lets the CT-23's remote control operate a Carver amp, CD player, and tape deck. Price: $650.
For literature, circle No. 230

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Parting is Such Sweet Sorrow

Dear Editor:

I am writing this in regard to my decision not to renew my *Audio* subscription. It seems when parting with an old and good friend that more is required than just a goodbye. I started out with *Audio* roughly 20 years ago, drawn to that first issue by a "how-to" article on mike placement for recording various instruments. My involvement with recording music at the time was demanding more knowledge, and *Audio* delivered some good basics in that area. My focus has shifted even further towards sound recording, specifically in the pro and home-studio environment, and I'm taking publications to cover this area. Thus I've had to sacrifice my *Audio* subscription as there just aren't enough funds to go around like there used to be.

The decision to subscribe to *Audio* was easy, and my relationship with you folks has been informative, entertaining, and always top notch. There have been very few issues that I have not read cover to cover. (Yes, I even *enjoy* the auto-sound issue!) I've enjoyed everything from equipment reviews to album reviews, interviews to "how to's," and your questions and answers on technical whys and hows.

I appreciate all those who have written and now write for *Audio*. I will miss Messrs. Burstein, Whyte, and Feldman very much, as much of what I know about audio I learned from them, along with all your other folks. Mr. Canby and Mr. Giovanelli are always must reads. With them, I have discovered old and new things and learned much. Jon and Sally Tiven and Michael Tearson have become trusted opinions when I consider music purchases. All the other authors, who are too numerous to mention (and who my mental faculties may not remember), have added to the rich experience of my *Audio* readership.

Audio will always be a part of my life and I thank you for being able to partake of such a fine magazine. You've been very special. If you would, could you give all your people a sincere thanks from me? Who knows, I may join back up at a later date. I'm sure when I do, I'll find the same excellent magazine I have enjoyed these last 20 years or so. Thanks again!

Ron Carlson
Boone, Iowa

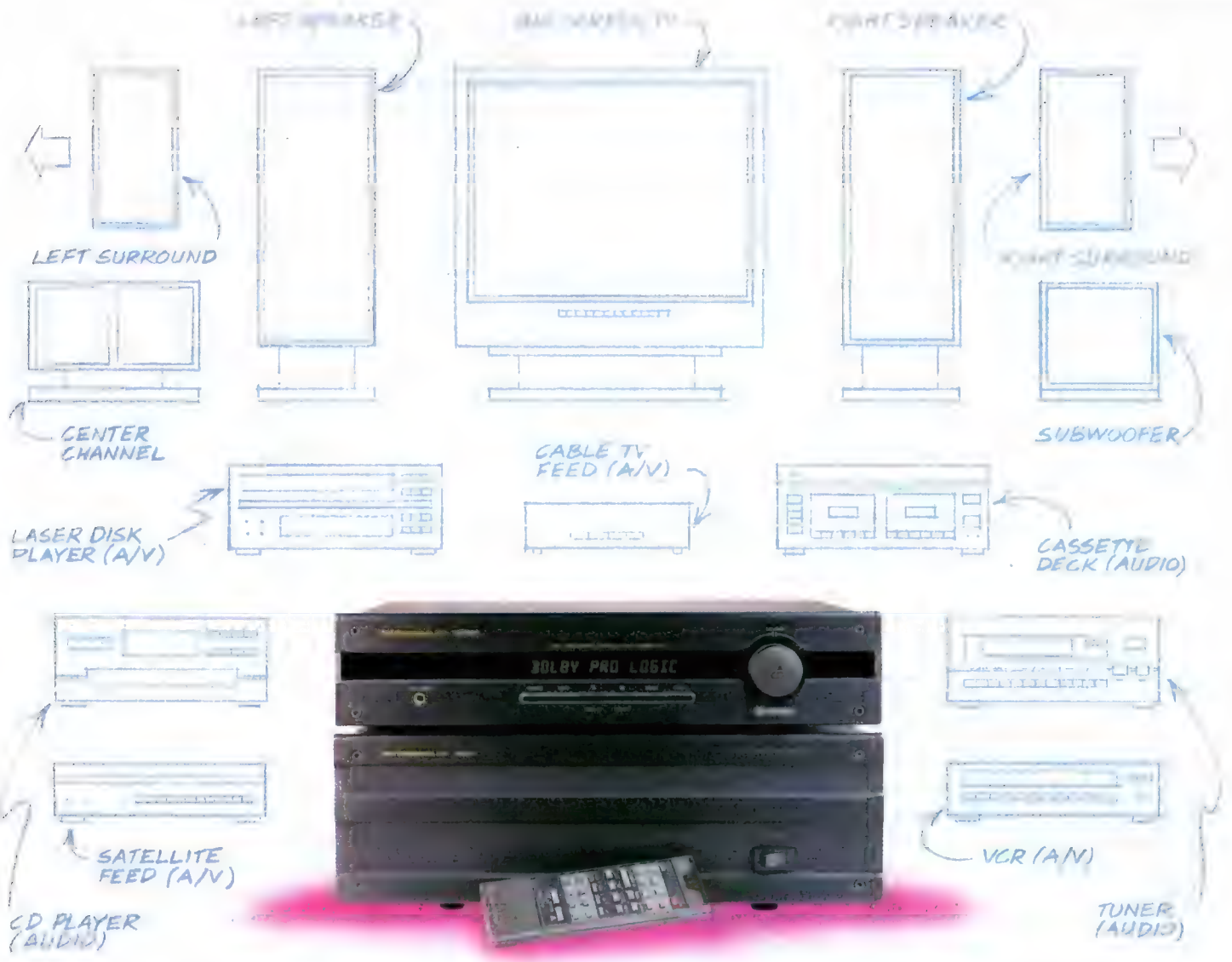
Polarity Audible?

Dear Editor:

Dan Shanefield comments in June's "Signals & Noise" about my article, "A Quest for the Audibility of Polarity" (December 1993), that I was not clear on the issue of the audibility of acoustic polarity during normal stereo audition in normal listening rooms. He quotes me correctly, and I am sure that I said what he claims is on the tape of the conference. I have not heard it. I would like to clarify my comments as follows. I believe our large-scale tests indicate a slight positive result for the audibility of acoustic polarity inversion. These results are for a simplified listening situation. I can state that I have never heard, nor has anyone I would trust claimed to have heard, the effect of polarity inversion in normal stereo audition in normal listening rooms with normal program material.

As for the Clark Johnsen comments I respond as follows. Our paper does not claim to have all references ever written on this issue, and many are indeed omitted. I am quite familiar with the Richard Heyser comments from *Audio*, August 1979 as well as his references and many others as well. He makes an impassioned plea to the industry to keep track of absolute polarity. I discussed this with him many years ago, and I am in total agreement. However, in the ensuing 15 years very little has been done about keeping track of absolute polarity by the recording industry. I find nothing curious about the omission of a reference to his comments since the article contains only personal opinion and no technically supportive information or data.

Believe me, I do not underestimate the quality research done by others. I know many of the persons who have done this research, have high respect for their work,



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and have in many cases discussed their work with them personally. This is especially true of Richard Heyser and Professors Lipshitz and Vanderkooy.

Nor do I find the article "equivocal" in any way. Equivocal means open to two interpretations or intended to mislead or confuse. Quite to the contrary, our intention was to report what was discovered in some very careful experiments. And, to explain how we tried to track down the reasons for the elusiveness of the audibility of polarity inversion.

We found that the issue is not black or white, i.e., that polarity can or cannot be heard all of the time in all circumstances. Instead we found that the issue has many shades of gray. Audibility of polarity depends on the signal being auditioned, the listening conditions, and the acuity of the listener. That we were not able to pin down the exact conditions is related to the complexity of the problem. No one else has reached a final understanding either. I believe that efforts to resolve the conditions under which absolute polarity is audible need to be consistently pursued toward the truth of the matter with the clarity and authority of those who do the hard work and analysis required to find this truth.

R.A. Greiner, Professor
Fellow of the Audio Engineering Society
Madison, Wisc.

Poles Apart

Dear Editor:

Thanks for printing my letter and Clark Johnsen's in the June issue commenting on the polarity piece by Prof. R.A. Greiner and Douglas E. Melton in the December '93 issue. Stirring the pot makes the stew more interesting.

There's some truth in both our letters, and also in Fred Davis's piece on car speaker polarity in that issue. How can we reconcile all this disparate stuff and still keep our sanity?

Well, for one thing, Clark continually refers to *old* stuff by Prof. Stanley Lipshitz. Stan's *later* writings on this subject (in the *Journal of the Audio Engineering Society*) were much more circumspect. (When I wrote to Stan to emphasize the limitations of polarity, just as I wrote to *Audio* about Dick Greiner's piece, Stan agreed with me; see References [7] and [8] in Greiner's article.) Many of us have narrowed our views on polarity as we realized certain fine points.

As to Davis's article, car sound has short reverb time, so maybe the reverb doesn't interfere as much as at home. A car is more like the headphone situation, where we all agree that you can hear polarity more readily. Also, the relative phase between two or four speakers is different from the absolute phase, or polarity, effect.

I've found that it's easy to make polarity more audible. All you need is to put in series with your speaker(s) a little network consisting of a 10-ohm resistor in series with a rectifying diode, and then a 1-ohm resistor in parallel with that pair. This will add approximately 10% asymmetry to your playback system. (Asymmetry is the most common type of second-harmonic distortion.) Miraculously, reversing the polarity of your speaker(s) will now make the sound be slightly but definitely different when playing back asymmetric recordings, such as trombone, harmonica, drums, and some voice solos. I can hear the effect of

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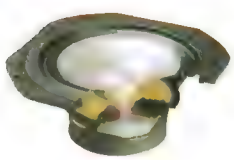

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my little "dirtbox" networks on several recordings played back in mono, and even on a very few in stereo. If I change the resistors so that only 1% distortion is added, I think I can hear inversion on mono playback of some Sheffield recordings and my own solo tapes, but I haven't done a double-blind test. You can claim to your friends, if you do a demo with this little dirtbox, that the less asymmetry it takes to make this audible with your system, the less distortion there was in your system to start with. If you could already hear polarity reversals, even before adding the network, then I think that there was already plenty of second harmonic distortion somewhere in your system—most likely in the speakers, but maybe even right in your own ears! (I've done a slightly longer piece on this for the Boston Audio Society *Speaker* and the newsletter of the Southeastern Michigan Woofer and Tweeter Marching Society.)

Please note that I'm not claiming that Johnsen and others can't possibly hear pure polarity itself—I'm only claiming that there's another possible explanation, which should always be considered. Dick Greiner said his speakers had "low" distortion; when I asked him how low, he said below 1% total, with minimum-phase and linear-phase behavior. That's right on the borderline, so it leaves me uncertain—not negative, just uncertain.

Daniel J. Shanefield
Rutgers University
Piscataway, N.J.

P.S. On Polarity

Dear Editor:

R. A. Greiner and Douglas E. Melton's article, "A Quest for the Audibility of Polarity" (December 1993), is a wonderful piece on an interesting and important subject that's been ignored for too long.

It's an area that's ripe for experimentation. The average audiophile can participate too. You just need to simultaneously reverse the wires to *both* the left and right loudspeakers to invert the polarity of reproduced sound in your room. Then listen carefully to recordings while switching loudspeaker polarity. You may be surprised at the differences in what you hear.

John Sehring
Baker, Mont.

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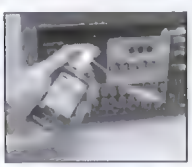

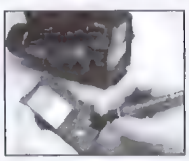

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Two Thumps Up

Dear Editor:

I would like to thank John F. Sehring for his excellent article, "One Thump or Two: The Advantages of Stereo Subwoofers" (February). I have wondered about the possible reduction of level when a monaural subwoofer is fed with out-of-phase low bass stereo audio signals.

Also, Mr. Sehring cleared up my confusion about whether sub-bass sound is localizable or not. My next subwoofer system will definitely be a stereo one.

Ted Nguyen
New Orleans, La.

The Lasting Legacy of Studio C

Dear Editor:

Just a footnote to the article "Classic Jazz Remasters" in the July issue. I agree with engineer Mark Wilder's opinion that "the old stuff sounds better than what we're doing now." He did not mention it, but I'm sure he would agree, that a principle reason those recordings sound so good is the sumptuous, natural acoustic sound of Columbia's huge Studio C, which provides such a distinctive auditory signature on most of the Columbia jazz LPs of the '50s and '60s: Classic albums by Davis, Mingus, Ellington, Mulligan, et al., as well as Brubeck. The reverberation was considered an essential part of the music, and distant miking captured it naturally at the time of performance. As in classical music, there is a sense of realism in the resulting sound that cannot be achieved by any other means.

Studio C was torn down years ago. Sadly, I believe there is not a studio in this country today that comes even close to matching it in sound quality.

Doug Pomeroy
(Former Columbia Records Engineer)
Pomeroy Audio
Brooklyn, N.Y.

Mixed Signals

Dear Editor:

In the July 1993 "Signals & Noise," John Pfeiffer referred to a CD of the NBC Symphony Orchestra broadcast of April 4, 1954. A reader had queried him on the source of the master tape. Pfeiffer suggested that because the CD lacked the broadcast interruption (when Toscanini failed), the Compact Disc's master tape was not from the experimental tape Pfeiffer made and that it must be a reprocessing of a mono tape. I think Pfeiffer must have been a little mixed up. The broadcast was from a separate group of microphones and a separate, mono mix. The interruption was only of the broadcast, not the experimental stereo tape.

I have had a copy of that tape for several years. I heard rumors of such a recording for years, then suddenly, there it was. I dubbed it on loan from a small record company who apparently provided it to the company that made the referred-to CD. That tape had some problems with drop-out as it was in quarter-track mode. It was further blemished with noise, hum, thin bass, no upper-highs, etc. The CD sounded just like that quarter-track tape. Luckily I recognized these problems at the time and with the aid of sophisticated instruments, I was able to make significant improvements in all those areas while dubbing my own, much superior copy. That tape is definitely stereo. The instruments are definitely separated, not the frequency. You can even hear Toscanini walking and the radio announcer's voice bleeding from the broadcast booth.

RCA/BMG SHOULD CONSIDER RELEASING THE UNDAMAGED WAGNER SELECTIONS ALONG WITH THE ROSSINI OVERTURE.

I think that the original master tape that Pfeiffer made would sound even better and that RCA/BMG should consider releasing the undamaged Wagner selections along with the Rossini overture from the week before (apparently RCA lost the third movement of the Tchaikovsky "Pathétique"). It really is such a shame that we had to wait a lifetime to hear this and it's still not the original. In the meantime, RCA's tapes either rot in their vaults, get lost, or are destroyed.

Mike Stosich
Senior Design Engineer
Blaupunkt Radio
Broadview, Ill.

EDWARD TATNALL CANBY

SKYSCRAPERS IN YOUR LIVING ROOM

Speaking of speakers—if you were around circa 1936 (most of our readers definitely were not) you could have acquired a mammoth high-end loudspeaker system already built into an impressive floor-type radio console, much as we buy "built-in" speakers today in their own enclosures. Indeed, there were numerous such models and different brands. Example: An 18-inch frame and a cone 16 inches wide, with what amounted to midrange and tweeter units built right into its center, a configuration widely known later (after World War II) as coaxial. Another system, the biggest and most expensive, featured a separate 18-inch woofer, two 12-inch midranges, and no fewer than three tweeters (as we now call them). Imagine the size of *that* radio console. It came from Crosley, and it sported 37 tubes. It would take the ever-proverbial Mack Truck to move it.

All of these big speaker systems were housed in massive radios that somehow managed to look remarkably like model skyscrapers—soaring vertical lines with a solid foundation at the bottom and an *art deco* rounded upper portion where the controls were located. ("Art deco" was not then the term for this, of course—streamlining was the appropriate word, for everything from skyscrapers to refrigerators, their surfaces curved and shaped just like high-speed streamlined trains.)

The given specs for these astonishing pre-hi-fi radios were equally impressive, and they may seem hard to believe for those who were born later. A claimed tonal range, for instance, from 20 Hz to 25 kHz? Definitely! Except that for practical broadcast reception (AM) this top was cut back to a mere 12 kHz or, in normal terminology of that time, 20 to 12,000 cps. That model came from Crosley and had the 37 tubes. This, mind you, in a period when the newly popular radio or phonograph generally produced sound with a top no higher than 4 to 5 kHz, and often lower. High end indeed! We had it from the middle 1930s right on until the Big War.

RADIOS OF MY YOUTH SOMEHOW MANAGED TO LOOK REMARKABLY LIKE SKYSCRAPERS.

This and, as the ads say, much, much more, is not merely out of my own ancient memory. I have confirmation, kindly sent to me by a reader, Stephen Ickes, to whom I extend profuse thanks even if I do not have his address. (On the envelope, probably, which I threw out automatically.) Mr. Ickes sent me copies of four pages from 1936 and 1937 radio magazine material, not only with pix and general specs but in one case a complete circuit diagram, guaranteed to make those who can read in vacuum tubes (rather than chips and boards and transistors) sit back and take a long, long breath. (I'm sending a copy to our Technical Editor Ivan Berger, so he too can take a breath.) Do I mean

Illustration: Heidi Stevens

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five or six tubes, or eight, as used in current tube-only models? Get ready: These high-end radios boasted from 18 to as many as Crosley's 37 tubes!

From Ickes' fascinating set of pages I could outline for you—given most of an *Audio* issue—no less than three competing console models from 1936. These three radio skyscrapers instantly brought back to me the feeling of awe that these beautifully designed machines—outside as well as inside—created for us in that distant time. Majesty is the word that comes to mind. To my eyes, then as now, they were majestic examples of advanced technology, to grace, and even overwhelm, anybody's living room. (That is exactly what the ad pictures show.)

Best of all, for me, in this excursion into radio's high-end past there is a full-page ad for—you guessed it—the Midwest radio. You will recall that only a couple of years before I had fallen hard for the then-current Midwest model, sold only by mail order, and was immensely satisfied with its performance. That one had 16 tubes—the model depicted here has 18. To my pleasure, everything else I remember is still right there. It has a "giant" speaker, no size given but obviously it was the then-standard electrodynamic with extra-large power supply and awesome volts and amps. Yes, it has the same short-wave capabilities that I described, which brought Nazi Germany and Hitler himself into my college room, night after night. Six wave bands, 4½ through 2,400 meters. "Amazingly selective, delicately sensitive, it brings in distant foreign stations with full loud speaker volume on channels adjacent to powerful locals." The advertising is not hype—it is precisely what I remember in my own Midwest, as already described, even if the rest of this account waxed a bit hysterical: "You'll thrill over its marvelous super-performance . . . glorious crystal-clear 'concert realism' . . . magnificent world-wide foreign reception."

I COULD OUTLINE THREE 1936 CONSOLE MODELS FROM A READER'S RECENT DISPATCH.

It had gadgetry, too, this later Midwest. Dial-A-Matic, 10 "perfectly tuned" stations, just like a telephone. Something called Electrik-Saver which cuts radio wattage consumption 50%, uses no more current than a 7-tube set and—note this—"enables you to operate on as low as 80 volts." That's interesting. Twice in the last month my 1994 power has dwindled to one half the line voltage, region-wide, leaving us with faint, dim lights and heavy equipment at deadly risk, until the other half was cut out. My audio and typewriter were already pulled from the wall, but I had to rush around disconnecting the refrigerator, deep freeze, and so on before they could try to start on maybe 60 volts. How much of our a.c.-powered gear today will run safely on half voltage? Only those items with battery chargers and rechargeable batteries, I would think.

There is an amusing payoff to this Midwest story. The Midwest company, starting way back in 1920 at the dawn of radio in the home, was a pioneer mail-order outfit,

THIS IS FAMOUS for sneak previews and mini-reviews that never turn into full reviews, and I hate to break a great tradition. I do feel, however, that I should follow up on my initial comments on the Wireworld Eclipse interconnects [Issue 83/84] and speaker cables to the point of confirming my original praise.
I have now worked extensively with the Wireworld Eclipse phono interconnect, RCA interconnects, balanced interconnects, Starlight digital interconnects, and speaker cables.
The net result confirms my initial impressions. The Wireworld Eclipse cables have proved to be reference quality products that have integrated smoothly in connecting up both an entire reference system and in connecting all of the 30-odd components I have had in for review since I started using them. I have found them to be fully compatible with every component I have tried, and I have found them to be extremely revealing without exaggerating any aspect of sonic performance, or producing the kind of false insights into the music which later turn out to be coloration.
The Wireworld Eclipse interconnects and speaker cables not only reveal the music that is on the recording, they reveal the full capabilities of all types of equipment. They have proved to be of great value in making detailed equipment comparisons. They have not always been the best interconnects or speaker cables in connecting specific electronics or speakers, but they have been competitive, and they have usually been superior.
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For the entire review, see
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issue 95
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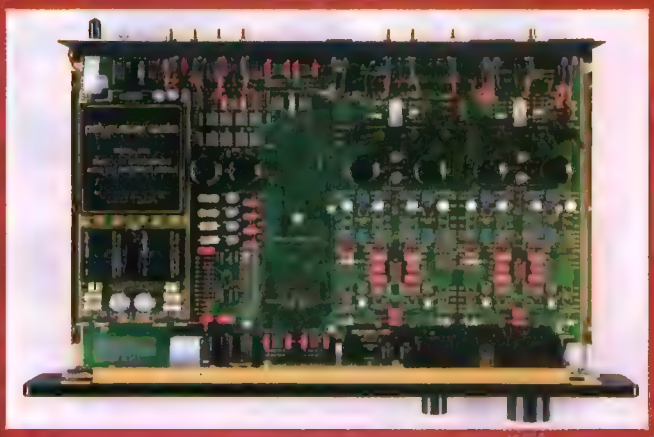

DIGITAL INPUTS Yes the 940 can be configured with Direct Digital inputs, with the optional 20-bit, 8 times oversampling DAC module, providing both coax and optic inputs. This is the same converter module which is the heart of our highly acclaimed models 800 and 900 off board DACs.

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from factory direct to consumer. That made its products much cheaper (as present-day mail-order buying makes things more expensive!), a big factor in my own Midwest buying, back in my unopulent college years. How much, then, around 1936 or so, would you have put out to acquire the 18-tube Midwest model with the "giant" speaker? You will not believe it. The price, in large visible numbers, is $59.50.

Some things, however, never change. Yes, you could have, and I quote, "terms as low as 10¢ a day," plus 30 days FREE trial. And a year to pay up. Wow! We could use those terms now. But beware—there is small type, just under the price: $59.50 *(less tubes)*. As I say, some things never. . . . Now how much extra would it cost for the 18 tubes to go in all those empty sockets? You guess. Still, a bargain even with tubes added. Betcha I had to buy the 16 tubes extra for my own Midwest. Don't remember.

To be sure, these fancy machines of the 1930s were in effect custom jobs, handmade, and unknown to the general public with its growing millions of cheapie radios and radio phonographs. Until the Midwest came my way, it was a totally unknown area for me; my "speed" was as already described, from a dreadful a.c./d.c. portable (large and heavy) in my freshman year at college to the several RCA consoles noted a few months ago. As to prices, just multiply 10 to 15 times or more and you will understand that these 1936 high-end babies weren't so cheap in our then large-size (literally—much bigger than those today) dollar bills. The Midwest was undoubtedly the lowest in price. Others ran much higher, including Scotts, Fishers, and that Crosley, which probably took the financial cake.

To put the pre-war hi-fi into a bit of perspective, there were other developments that early which were part and parcel of state-of-the-art audio long before that name was widely used (not until after World War II, as in this magazine and the Audio Engineering Society). FM may seem today a fairly modern alternative to still-existing AM broadcasting, though not as static-free nor as noiseless as it might be thanks to compromises for stereo transmission. Major Armstrong launched his mono FM, uncompromised and super-fi, also during the '30s, with ultra-high broadcast power as a rival to the existing AM networks. It was radio war almost to the death and the Major lost his bid for a new national FM hi-fi network distributed via microwave, even though FM survived, barely. You may remember that when FM got started he was particularly careful to supervise, on the spot, the design and manufacture of the speakers that would go into FM sets. The quality he got from them and from uncompromised FM circuitry was astounding, easily matching our best today.

HIGH-END RADIOS OF THE MIDDLE '30s BOASTED FROM 18 TO AS MANY AS 37 TUBES!

That FM sound was my own heady introduction to high-end audio, only a handful of years after those fancy radios of the middle 1930s. A time of remarkable pre-audio excellence! A

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Edward E. Long, Audio Magazine, June 1993

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Other experts agree, like Anthony H. Cordesman, Audio Magazine's respected critic. He wrote, "...the LS90's midrange is exceptionally detailed and exceptionally smooth...has an exceptional ability to resolve complex dynamic passages and the softer passages of orchestral and choral music...precisely the kind of full-range speaker that today's buyers need. It offers the sound of high-end quality at an affordable price."

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Matthew Polk
Co-founder, Polk Audio

KEN KESSLER

BRAZIL: 1, CES: 0

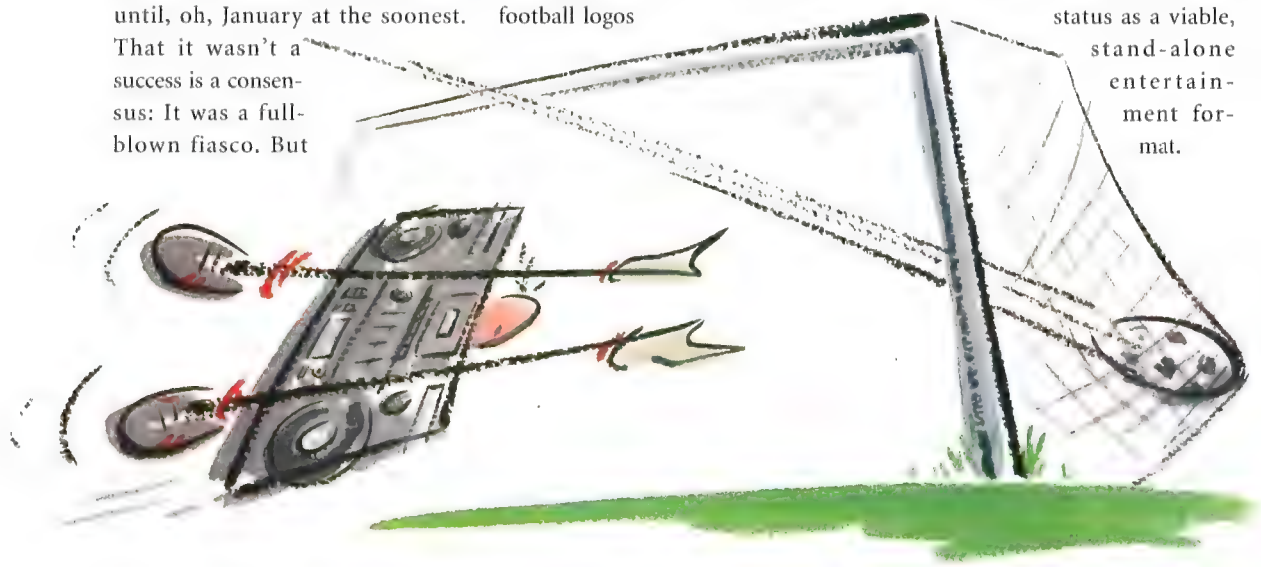
Arms waving to clear away the unsettled dust, I'm struck by the chaos following the Summer Consumer Electronics Show. Allegedly the last to be held in Chicago, it has inspired the usual half-full/half-empty responses, depending on the person to whom you're speaking. They'll be arguing about it until, oh, January at the soonest. That it wasn't a success is a consensus: It was a full-blown fiasco. But does it reveal any weaknesses on the part of the hi-fi community? Did the high-end disgrace itself? Is audio (small "a," please note . . .) dead?

I can't complain about the shortened-to-three days Chicago show because a CES has to meet only one criterion to justify its existence for my purposes: It has to cough up enough new material to fill a show report. Even in its truncated, 60-room form, the Hilton held enough new, pure hi-fi products to provide the requisite 5,000 words for my employer back in England, *Hi-Fi News & Record Review*. I shot my 10 rolls of film, schlepped a five-inch pile of brochures back to my hotel room, and wrote for six hours. So far, so typical.

But it was such a *gloomy* show, and not just because we in the hi-fi community had to rub shoulders with that lowest of life forms, soccer fans. The World Cup took over Chicago, with those stupid little football logos everywhere you looked. CES itself was simply bleak, with whole floors in the Hilton bearing as few as two exhibitors. The hotel's bar was nearly as empty as its corridors. And yet those who did exhibit were uniformly happy because the retailers, distributors, and journalists who bothered to attend (despite pre-show cautioning that it would be a waste of time) had so little to distract them that they spent long, uninterrupted periods in every room. As a result, those vending their wares to retailers and distributors were able to make their pitches without interruption. The press, too, was handled without haste.

It was exactly what you'd expect of a "normal" CES if a normal CES lasted 10 days and everyone had the time to take more time.

But was the show reduced in size *only* because everyone knew it was the last Chicago event? Was there some industry buzz which made the regular attendees stay away, and which convinced manufacturers *not* to exhibit? Time for a little history lesson...without touching on the destruction that Nintendo and MTV have wreaked on music's status as a viable, stand-alone entertainment format.



FOR A CES TO MEET MY PURPOSES, IT HAS TO COUGH UP ENOUGH NEW MATERIAL TO FILL A SHOW REPORT.

Chicago has hosted the Consumer Electronics Show for over a quarter century. The city was/is in many ways ideal for conventions because it is centrally located (relative to the rest of America), there are plenty of hotels of all types, some truly great restaurants, many classy diversions and, of course, enough

continued on next editorial page

Illustration: Nishan Akgulian

continued from last editorial page
blues clubs to satisfy those who are in the hi-fi business because they love music. But Chicago is a modern American metropolis tainted by that which turns some major cities into financial sinkholes best avoided by companies smaller than Sega, Microsoft, or Matsushita. A combination of fire-department regulations, excruciatingly high prices (even by American standards I hasten to add), and loony-tunes union behavior has conspired against the specialist hi-fi community, if not the consumer electronics industry as a whole. The big boys play at convention centers whatever the city, so they're immune to the wiles of hotels. And money is never an issue when your turnover is larger than the gross national product of, say, one of the new Soviet republics.

Although the Chicago Hilton has proven to be a near-perfect venue for the high end-cum-specialist sector that has supported the show since Year One, it's the show in McCormick convention center the general media (newspapers and TV) consider to be the "real" CES. Your basic newspaper hack has heard of Panasonic, Sony, *et al.*; any company with a turnover below nine figures just doesn't matter to the likes of a *CNN* or *USA Today*. And so the Hilton sits there like some mad uncle locked away in the spare bedroom in the attic. It is treated almost as an afterthought, or as a necessary evil. Despite the paucity of products launched in the convention center itself, the "Zoo"—as it will forever be known—still received the lion's share of coverage in the CES "dailies" and on TV. It's as if the Hilton wasn't there at all, despite the EIA's recent efforts to make the high-end community more a part of the CES as a whole.

Compare this with Las Vegas. Only 10 years ago, Chicago was *the* CES to attend and the Las Vegas event was the low-rent offering. But there's been a complete reversal during the past decade, with Chicago no longer having the appeal it once had, art museums, four-star restaurants, and a dearth of neon aside. Las Vegas—for all of its ersatz gloss, screaming commercialism, eye-aching glitter, arch vulgarity, and unequalled crassness—has cleaned up its act. The comfortable and inviting Mirage is a far cry from the sleaze pits of yore, while the Sahara's days are numbered. And people that you'd swear would find Las Vegas completely *infra dig* now actually look forward to it . . . especially those West Coast manufacturers who might seem a bit precious and sniffy at times, but who simply cannot deny the convenience of a convention site only an hour's flight from L. A.

And yet there was plenty to see and hear at the final Chicago CES. None of my colleagues had to pad a show report with car hi-fi, multiroom hardware, digital broadcasting, or any of the other peripherally related toys that veer from the classic source/amp/speaker set-ups that constitute "real hi-fi." Brentworth Sound Lab and DGX Audio used clever systems in their new loudspeakers featuring dynamic signal shaping. Tiny speakers made a comeback with a flood of models from Monitor, ELAC, Rogers, Harbeth, Totem, Celestion, and KEF (with their own branded LS3/5A no less, after years of making only the drivers and crossovers for this BBC classic). Speaking of classics, Acoustic Research turned up with a Model 3a revised for the 1990s.

CHICAGO HAS ENOUGH BLUES CLUBS TO SATISFY THOSE WHO ARE IN THE HI-FI BUSINESS BECAUSE THEY LOVE MUSIC.

CES being an American show, there was no shortage of floor-standing stuff either. ProAc, Thiel, Amrita, Vandersteen, Epos, Mission, Focus Audio, Dzurko Acoustics, and Merlin offered non-frightening, nearly traditional systems while Audio Physic, Concentric Speaker Technology, Mirsch, Meridian, Spheric Audio Laboratories, and A.R.T. chose to defy convention by displaying everything from upholstered speakers to multi-driver arrays to horn systems which won't even fit in the back of a Chevy El Camino.

Tubes refuse to go away, keeping me and other bottle freaks happy for at least another calendar year. Propping up either the Russians, Yugoslavians, or Chinese (or others still making tubes) were Audio Sculpture, Art Audio, Melos, AudioPrism, Lamm, Joule Electra, and Valve Amplification Company. Over in the solid-state arena, there were surprises like Rogers' return to amp manufacture, the chunky separates from Higher Fidelity and new units from Creek, Oritron, Arcam, Sim Audio, Densen, Sonographe, Carver, and Bob Carver's new venture, The Zeus Project.

Digital technology continues to develop with Theta, Krell, Arcam, Creek, Resolution Audio, Audio Research, and Camelot showing new converters, transports, or players at all price points. Home cinema is no longer a stranger to the high-enders, with Krell, Meridian, Counterpoint, Snell, Enlightened Audio Designs, Alon, and every other manufacturer with a modicum of foresight launching either surround-sound decoders, multi-channel power amps, center-channel speakers, or subwoofers.

One-offs were there in abundance. Though hardly what you'd call either a hi-fi product or something suitable for home cinema, Marantz dazzled visitors with a truly watchable pocket-sized LCD TV. The Zapp Zero Corp., a new firm started by the founder of Primare in Denmark, showed only computer-generated impressions of a new CD transport and an integrated amp, but they were enough to get you salivating. Densen, the Scandinavian amplifier producer, issued DeMagic, a CD demagnetizing disc with a three-minute track that "cleans the entire signal path of magnetism which has been built up during playback due to a.c. leakage. . . ." Analog supporters weren't shortchanged, either, Creek having issued the nifty little plug-in phono module for its preamp as a stand-alone device in its own enclosure. Audio Alchemy, best known for purely digital hardware, showed the sweet little VAC-In-The-Box, a so-called "Vinyl/Analog Converter," or—to you and me—a cleverly named phono stage.

So did the 1994 Summer CES show the specialist sector to be a wheezing, ailing industry awaiting its funeral? I think not. It isn't the hi-fi community's fault that Chicago itself was prepared to undervalue a quarter century's worth of CES loyalty and support for the once-in-a-lifetime burst of revenue from World Cup Soccer. Then again, staring for too long at a Gameboy is bound to create myopia. A

JOHN EARGLE

WALKIN' FROM CHICAGO

This year's was the last Consumer Electronics Show at McCormick Place. It comes as no surprise to anyone remotely connected with the trade. The only difficult thing about the decision is that we shall all miss Chicago in June. Next year, Philadelphia will be the host city for a new show called CES Interactive. That title pretty much indicates one shift in emphasis that has been underway for several years. Trade shows follow markets, and where there are many product innovations, two shows per year can perhaps be justified. But consumer audio and traditional video long ago reached the point in their development where real innovation could be seen over a period of years, not months. Las Vegas remains the seat of the Winter CES and will no doubt continue as the premier show for those areas, perhaps with even more emphasis on audio.

Many companies were not displaying at the final Chicago show; it was limited to three days and was for the trade only (no open day for consumers). While attendance was much lower than in previous years, the prevailing mood was good, and many exhibitors spoke well of the quality of traffic.

In its 12 years, the CD has become an exceptional medium for music, photographs, general information, and interactive games; now it is about to prove its ability to handle video. Manufacturing costs for the disc itself, regardless of content and programming standards, remain in the range of a dollar and change, and as far as I can tell, the CD is going to be around for many decades to come. I simply cannot think of a medium that accomplishes so much at so little cost. Even in its original application as a linear 16-bit digital carrier for music, the CD has made quite remarkable strides in terms of its increased dynamic range (through noise shaping) and may hold open some possibility for increased high-frequency bandwidth (through resourceful reassignment of less significant bits). No, this is not a violation of sampling theory or any other fundamental law, but simply good engineering, rooted in psychoacoustics, and can be done within an overall framework of backward compatibility with all previous CD players.

I have mentioned this in some detail, because I want to discuss the greatest challenge so far for the Compact Disc, and that is the storage of high-quality video. First, a couple of comments on data reduction. In audio systems such as MiniDisc and DCC, data-reduction rates of four or five to one are used. A higher rate could be used, but for now, these ratios suffice.

The LaserDisc of course has no data reduction; it is an analog video medium and has sufficient bandwidth to produce a beautiful picture. Its big problem is cost. VHS tapes of are of lesser quality but are still expensive to reproduce on the standard one-to-one tape duplication basis. In video, there is normally much greater signal redundancy than in audio, and this makes it possible to apply much higher ratios of data reduction to the program, *if that program has been digitized.* In the Philips exhibit, I saw several examples of digital video from a CD base. These were standard Philips

A CES INTERACTIVE SHOW INDICATES ONE SHIFT IN EMPHASIS UNDERWAY FOR SEVERAL YEARS IN AUDIO AND VIDEO.

Illustration: Neil Shigley

Movie Theatre Performance with Flexibility

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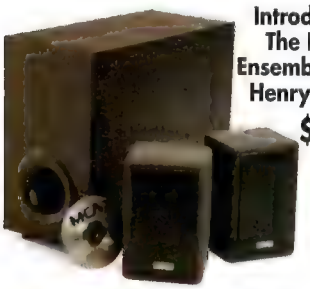

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CD-i players in which a special cartridge had been installed, making the machine capable of playing any of the CD digital video 5-inch discs. What I saw looked very good, but most experts feel that the highly data-reduced video signal is about on a par with VHS. These discs will run in the $25 range, and the available titles include many of the blockbuster and action movies of recent years.

There is much current debate in the motion picture industry, especially on the creative side, regarding video data reduction and the effect this may have on overall quality standards and expectations in the field. In a sense, they are going through the same soul searching that the record industry went through in the early days of the CD (although the situation is not exactly analogous). I have a feeling that any current problems will be solved very quickly, and that we will be able to get standard video of high quality from a 5-inch disc in short order.

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It is always gratifying to see a known technique for improving sound reproduction be applied with a minimum of complexity and a maximum of benefit to the user. Such is Charles McShane's simple passive circuit for interchannel crossfeeding of antiphase signals at low frequencies. This has the overall effect of spreading the stereo image out somewhat from the actual positions of the loudspeakers. To my knowledge, only Fried Products of Philadelphia has licensed the technique, but there will undoubtedly be others. The method is known by the acronym M.A.R.S., which stands for McShane Ambience Retrieval System. M.A.R.S. is not a stand-alone network but must be designed into the speaker system. The loudspeakers must use dual voice-coil woofers, and this may be a sticking point for some manufacturers. McShane has carefully worked out all network details and achieved excellent overall tonal balance on the systems that I heard. In fact, the circuit is intended to be left engaged all the time, producing as it does an improvement on just about all program material. I have always said that some of the best sound—and music—at any CES was to be heard in Bud Fried's demo room. Now, it has gotten even better.

On the software front, there was very little activity with either MiniDisc or Digital Compact Cassette. A few new models, primarily for auto use, were shown, but the bloom is off, at least for the present, though Philips will introduce home and portable DCC units this Fall. As if things are looking up for the venerable Compact Cassette, we note that there is more activity in Dolby S tape duplicating among some of the major labels. (Remember that this a format many people thought was too little and too late.) It actually provides better playback compatibility over Dolby B and C and non-Dolby systems than does a conventional Dolby B tape. When played over a well-executed Dolby S machine, the results can be extraordinarily good. Perhaps there will be life for Dolby S for some period before MD and DCC experience the price reductions that are so necessary if they are to have a chance in the market.

The LP reissue business is doing very well at this time. While the major labels are doing their best to create the finest "vintage CDs" they can, many of them are at the same time leasing their masters to entrepreneurial groups who are making the finest "vintage LPs" they can! Such companies as Analogue Productions, Chesky, Classic Records, Reference Recordings, and Wilson Audio, are actively turning out LP reissues from the '50s and '60s that, in most cases, are better in quality than the originals ever were during their heyday. A

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JOSEPH GIOVANELLI

Endless Loop, Endless Problems

Q *Many musicians use endless-loop cassettes to study and emulate musical passages. I have no trouble operating endless-loop tapes on portable recorders of various qualities, regardless of the orientation of the units, but my dual cassette recorder/player cannot handle such tapes.*

The tech rep for the maker of my deck could only say that such tapes do not work in machines that are vertical. People in music stores had no clues.

It would seem that that feature of my deck, possibly the tape-end sensor, would be responsible for this phenomenon. If I knew what it was, I could probably modify a deck to operate with endless-loop cassettes. Any information or suggestions you could provide would be deeply appreciated.—Dove Menkes, Fullerton, Cal.

A Endless-loop cassettes, which have been around for years, are mainly used where a message is to be repeated over and over again, such as for "announce" tapes in telephone answering machine. Remember the 8-track tape format? These cassettes operate along those lines but without the track-changing mechanism.

I once had a similar problem with a really fancy deck. It would start to play endless-loop tapes, then shut down after a second or so. I don't know if the tape-end sensing system is, as you suspect, the problem in your case—but it was in mine. In most decks, a sensor checks for rotation of the takeup spindle; when no movement is detected (whether because the tape came to an end or has jammed) the machine shuts down. My fancy deck had a similar arrangement, but it sensed the motion of the *supply* spindle. On the endless-loop cassettes that I have used, the tape is wound by the take-up spindle while the supply spindle is motionless during operation. Such sensing schemes would interpret the lack of tension on the supply end of the cassette as indicating a broken tape.

I can't imagine why the vertical orientation of the cassette in any machine would affect the operation of endless-loop tapes. You need to examine how your deck works and how it interfaces with the endless-loop tapes. This way, you will know what mechanisms to defeat.

Once you have the tapes running smoothly, be sure to keep the tape path clean. Because these tapes run around and around, they will shed oxide more than you would suppose, especially when they are new.

Loudness Balance and Perception

Q *My primary music listening is to tapes that I record from my long-playing records. On a 60-minute tape I may have 20 or more songs, usually derived from many different record albums. I have a very difficult time trying to balance the volume, or*

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loudness, levels from one song to another. The recording level meters do not accomplish this—perhaps because they do not measure loudness? Is there some piece of equipment that could be plugged into the deck and would measure loudness? Is there a cassette deck available with this feature built into it?—Harvey Werner, Leesville, La.

A I know of no easy way to solve your problem. I have not heard of any built-in or add-on devices that can measure apparent loudness.

One factor affecting perceived loudness is dynamic range. Recordings made with considerable volume compression or limiting will sound louder than those with more natural dynamics. Even if the maximum volume levels are the same in each case, the compressed recording will have higher *average* volume, because soft passages have been made louder. (Some radio stations compress, hoping listeners will stop at the loudest signals; radio and TV commercials are often compressed, as well.) Your tape deck's meter will barely wiggle when you record or play music with restricted dynamics. On music recorded without compression or limiting, the meter will show considerably greater fluctuation.

Equalization also plays a part. Some recordings are made with a "presence peak" at about 2 to 3 kHz. Recordings made with such a peak will sound louder but won't register any differently on your meter. A recording that was compressed *and* has the presence peak is going to sound really loud!

There are no shortcuts to producing compilation tapes whose tracks all sound equally loud. Use your ears and set recording levels according to your perceptions of each song's loudness. Just be very careful not to overload the tape when boosting selections that seem relatively soft—in raising their average loudness, you're also raising their peak levels, which may have already been high.

Wrinkled Old Tapes

In his November 1993 column, it was kind of Ed Canby to call attention to the work that I, among others, am doing in the field of audio restoration and preservation. It was coincidental that Ivan Berger's inquiry to Herman Burstein about tape from 1959 "distorting" appeared in the same issue.

Although open-reel tapes all look pretty much alike, they are quite dissimilar in chemical makeup. Since about 1960, polyester (sometimes called Mylar) backing has been used in tape formulations. Mr. Berger's tape is from the previous generation, whose backing is acetate-based.

The essential difference, as related to his distortion problem, is that the plasticizer in acetate tape is water. Over the years this tape loses its suppleness; when dried out, it will curl, warp and otherwise avoid consistent head contact. Further, because it is so dry, it often interacts with nonmoving parts in the tape path in such a way as to cause the tape to vibrate. The tape is supposed to slide smoothly in its path. The distortion Mr. Berger described is unrelated to signal level;

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it is neither electronics nor sound waves but rather alteration of the tape's properties, which creates the problem.

The solution, as with so much in restoration work, is simple but time-consuming. The tape should be placed in a very humid atmosphere. It will swell as water vapor is absorbed. Therefore, before starting the restoration, acetate tape should be slowly wound, under loose but even tension, so that the vapor can be fully absorbed. Otherwise "spoking lines" appear and the reel may warp.

AS WITH SO MUCH IN TAPE RESTORATION, THE SOLUTIONS ARE SIMPLE BUT TIME-CONSUMING.

What I have just described works for acetate-backed tape. The treatment for polyester-backed tape is completely different. Silicone lubricant can sometimes work when it is applied to shiny *polyester backing. It is not recommended for treating matte-finish, back-coated polyester tapes.*

As aging occurs, back-coated tape may "squeal," shed powder, clog heads with debris, have layers stick together, and/or begin to completely delaminate. The cause is chemical changes in the binder that holds the oxide to the backing. A low-temperature baking process has been successfully used to recure the binder temporarily. *This baking process cannot be done in a home oven, with its food contaminants and its wide temperature swings. It is done in a dedicated, tabletop, side-convection oven that can maintain temperature to ±3%. The baking is done at about 125° F for about eight hours. The best way to control oven temperature is by using an external thermocouple.*

Tapes wound on aluminum reels may be processed as they are wound. However, plastic reels are likely to warp. If that happens, the plastic must be broken off and the tape wound onto a fresh reel after going through the baking treatment. Trying to reuse the original reel can result in the tapes' losing fragments and, often, self-destructing while being wound. A treated tape must be copied soon after treatment, because it reverts to its previous state fairly quickly.

What I have described here is really a simplification of the process because other problems, such as "scatter winding," are involved. There have been a number of articles written concerning this process, including mine, which appeared in the Journal of the Association of Recorded Sound Collectors *(ARSC) late in 1989. As Casey Stengel used to say: "You can look it up."*—Steven Smolian, Clarksburg, Md.

Slow-Speed Piano

Q *I'm learning to play piano, and I've reached the point where I would like to emulate some of the piano solos on my jazz and pop recordings. Unfortunately, the pianists on these recordings play much faster than I can. I'd like to slow things down a bit so I can pick up every note. Open-reel tape machines had at least two speeds. Do any current cassette decks or CD players have a "slow-down" feature? If not, is there any kind of equipment that can be attached to a cassette deck to achieve a slow-down?*—R. P., Hollywood, Cal..

A Your options depend on just how much slowing down you need. Do you need to cut the playback speed in half? Or would a more gentle slow-down be more suitable for you?

With a two-speed tape recorder or CD player, you could slow your recordings down to half speed; in the case of the tape deck, at least, this would also drop the music's pitch an octave. (With digital trickery, a two-speed CD player could get around this.) Unfortunately, I know of no CD or cassette equipment currently available that can play back at half speed.

However, there are dual-well cassette decks that offer high-speed dubbing, at *twice* normal speed. *If* any such deck can record from an *external* source while in this high-speed mode, you could feed your CD player's signal to it, then get your half-speed effect by playing your double-speed recording at the normal rate.

A more realistic (and cheaper) alternative might be to buy an old, used, open-reel deck. (The open-reel decks still being made today are aimed at professionals and are priced accordingly.) If you have these recordings on LP as well as CD, you might look for an old turntable that has a $16^2/_3$-rpm speed, originally meant for "talking books."

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If just a bit of speed reduction is enough, you might find equipment with "pitch controls" that can lower or raise the speed by rather less than 10%. I have seen some Technics professional CD players with this feature, such as the recently discontinued SPL-1300. Several of Marantz's professional recorders have it, too. You might check out the PMD-101 portable ($260), which offers a ±20% pitch and speed control, plus selectable normal or half-speed operation. In general, you're more likely to find pitch control in units sold through pro audio and music stores than in your local hi-fi shop. And while home players and recorders with pitch control exist (the Sony ES TC-WR901ES, for instance), their makers barely mention this.

This year's Annual Equipment Directory lists several turntables with continuously variable speed. Of these, the least expensive is the Esoteric Sound Isi ($420, including arm but not cartridge).

Remember, though, that as the speed of a cassette or open-reel recorder is changed, the pitch of the music changes along with the tempo. So unless you cut the speed exactly in half, you will be playing along in a different key than that of the original recording. Lowering the pitch also changes the sound's character in other ways. The attacks will lose their crispness, leading to problems in picking out the desired notes. And bass notes, depending on your speakers and your room, might become too low to hear.

YOU CAN ALTER A TAPE'S SPEED TO PLAY ALONG WITH IT, BUT THE SOUND'S CHARACTER CHANGES IN *MANY* WAYS.

At one time there was a move to produce cassette recorders that operated at 3¾ ips. If you advertise for one of those, either in our Classified Section or in those of other magazines that deal with high-fidelity matters, you might locate one. [B.I.C was one of the brands offering this feature—*I.B.*]

Musicians sometimes study recordings by playing a passage over and over again, "scat singing" along with the music much as you might hear Mel Tormé or Ella Fitzgerald sing. This commits the passage to your memory so that you can hear the notes and play them according to your ability. Eventually you will be able to play them *a tempo.*

About Tape Squeal

Q *I understand that some distortion that occurs during playback of 1,800-foot tape reels at 7½ or 3¾ ips can be cured by placing some kind of lubricant on the heads of the tape recorder. What is the name of this lubricant and how well does it work?*—Morton J. Disckind, Orlando, Fla.

A I believe the "distortion" you have in mind is called "tape squeal." This condition arises as a result of aging tapes losing their built-in lubricants. As tapes are played or recorded, they must pass smoothly over the surfaces in the tape path. Because of its loss of lubricant, the tape tends to alternately stick and release at a rapid rate as it moves over the heads, causing squeal, which can be heard by placing your head near the deck. Of even

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Tom Miiller's "Tweak of the Year"* is now on CD.

*(*the abso!ute sound*, vol. 17, #92)

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greater importance, the uneven motion modulates the desired signal at a rate determined by the speed of the alternate sticking and release.

I do not believe there is a permanent cure for this. I have been able to eliminate the condition so that the tape can be played at least one time for copying to another tape. The lubricant I use is Wondermist, a silicone spray, from Amway. I assume that similar products would also work well, but I have not tried any others. Rather than spraying the lubricant directly on the heads, I spray it on the tape itself. I lightly spray it on the reel between spokes. In addition, I sometimes put just a dash of the material onto the heads.

If you are fortunate, you will be able to play the entire tape without the reappearance of the squeal. If you are not lucky, find a place to stop the copying, cue both the copy and the source to some editable point, relubricate the source tape, and restart.

Although you might want to keep the original tape for archival purposes, it will never, to my knowledge, be as good as new.

Tape Head Demagnetization

Q *The owner's manual for my tape deck advises demagnetizing the heads every 30 hours. Do I only have to demagnetize the play head? I understand that I don't have to demagnetize the erase head because the record head is right next to it. Is any magnetization of the heads caused by the magnetic fields on the tapes themselves?*—Richard Wang, Irvine, Cal.

A As you have indicated, the play head is the one that has the greatest need of demagnetization. The record and erase heads usually do not require demagnetization because of the bias and erase currents fed to them. Because these are a.c. currents, their effect is to demagnetize the heads. It is not a matter of proximity between the erase and record heads.

The play head is not supplied by such currents so it should be demagnetized occasionally. I really do not see a need to do this as often as every 30 hours, but it must be considered as an occasional maintenance procedure. This is a good practice even if the recorder is not used for extended periods of time. The earth's magnetic field can magnetize tape heads to some extent. For a tape to be playable, it is magnetized along its length in accordance with the signal that has been recorded on it. These magnetic fields on the tape are so small but they do magnetize the heads or other parts of the tape path, although this happens slowly. (Rapid magnetization of playback heads is more likely due to a defect in the tape deck's circuitry: I know, I've had it happen to me.)

CD Players With Track Lock-Out

In the January issue, Chris Burns asked about CD players with "track lock-out," whereby unwanted tracks could be eliminated from the total program. Pioneer has such a feature on most of its six-disc CD changers. I have worked with three Pioneer CD changers (the PD-M435, the PD-M600, and the PD-M610) which have this "Delete" feature. I should mention that the PD-M600 will only play CDs in random mode after programming deletions. Just pressing "Play" will knock out the deletions. This is not true of either the 435 or the 610.—Robert Bass, Mesquite, Tex.

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IVAN BERGER

SNAKE, RATTLE, AND ROLL

Photo: Michael Groen

Mongooses and Cobras: Fiber for analog's diet.

Even the fanciest audio cables can pick up some interference, impede the passing signal just a bit, or be a part of a ground loop. Those effects can become audible if the cable is long enough—though "long enough" is a length that varies with the cable and the circumstances. Fiber optics are immune to these problems. But so far, fiber is used almost exclusively for digital signals.

That's because fiber-optic systems have suffered from limited dynamic range. This is no problem for digital: Digital signals have a very small dynamic range themselves, though we use them to encode analog signals with very wide dynamics.

An optical fiber system that claims enough dynamic range to handle analog audio directly has now been shown by ASM Labs, of Marionville, Mo. It consists of an analog optical transmitter and receiver system called the Mongoose and an optical fiber cable called the Cobra. Two sets are required for stereo. Response is rated 3 dB down at 300 kHz, with a 115-dB dynamic range; ASM says the system can carry signals over distances of up to 2.4 miles without degradation.

Two kinds of Cobra are available. Cobra Standard cables, paired and matched within 0.3 dB, are $125 per pair for the first meter, $10/pr. for each meter additional; prices for the Cobra Ultra, paired and matched within 0.003 dB, are $175/pr. for the first meter and $15/pr. for each additional one. The Mongoose is $649 per pair, including separate power supplies for each transmitter and receiver. A video version of the system is also available.

Surround Skirmishing

Dolby's AC-3 digital audio coding system is making headway but running into headwinds. The system already forms the basis of Dolby's SR.Digital (SR.D) digital surround system for movie theaters (see "Digital Film Sound: Rated S for Sound," June '94), has been selected for the soundtracks of the U.S. high-definition television (HDTV) system, and will probably be in use for digital cable TV transmissions by the year's end. Pioneer has demonstrated a LaserDisc with AC-3 and is pushing it as a future system.

Putting the AR in Party

One of the first places I—and thousands of commuters—heard good audio was in the listening booth that Acoustic Research once had in New York City's Grand Central Station. In October, AR will return to Grand Central for an evening, to celebrate its 40th anniversary with a gala birthday bash. Figures from AR's early days, including Edgar Villchur, Roy Allison, and Henry Kloss are scheduled to attend. And so can you. . . maybe. A limited number of invitations for consumers is available through AR, which is now part of International Jensen's Specialty Audio Group. Requests should be sent to Acoustic Research, 535 Getty Court, Building A, Benicia, Cal. 95842. The invitations are not restricted to past or present AR owners—but if you come without ever having owned an AR, try not to look blank when the reminiscing starts.

Where it all began: The AR-1 of 1954.

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MX-100, MX-90, MX-80 & MX-70

Four MX models, with internal amplifiers between 75 and 200 watts RMS, provide an ideal match for your system.

Building On Excellence

Seventeen years of M&K experience in Satellite-Subwoofer systems comes together *again* to create a new subwoofer performance standard. And with the 18" x 10" x 13.5" MX-70, M&K creates a new *compact* subwoofer standard.

The Ideal Choice

The unprecedented musical articulation and "ultra quick" sound of the MX subwoofers make them the perfect choice to complete any audio or audio/video system.

As virtually every speaker manufacturer rushes to deliver "home theater" speakers to the marketplace, M&K amasses nearly twenty years of experience in the field—dating back to Hollywood screening-room installations in the 1970s.

M&K engineers have spent well over a decade studying the varied aspects of surround sound—including encoding and decoding; soundtrack recording; and the differences between reproducing sound in theaters and in homes.

M&K speakers *excel* in the reproduction of *all* source material. Accuracy, low coloration, pinpoint imaging, wide dynamic range, and deep-bass reproduction are all critical for music as well as film soundtracks. M&K Satellites and Subwoofers have been acclaimed for these attributes since the '70s.

And this is why M&K knows that any speaker that claims to be optimized for either music or film sound, one at the expense of the other, will never reproduce *either one* properly.

M&K Home Theater Systems

Conventional speakers make the music and effects on film soundtracks compressed and dull. But M&K's exciting dynamics and "quick" transients give you precise 3-D imaging and a lifelike presence.

M&K Satellites are *timbre-matched*, using virtually identical speaker drivers, crossovers, and frequency response, for a seamless 360° surround-sound performance. With an all-M&K home theater system, voices and effects do not change character when their sound moves from left to right or front to back in your room.

Even if you are just adding an M&K subwoofer, front/center, or surround

speaker to your present system, M&K's unique timbre controls allow you to "fine-tune" the sound of your new M&K speakers to achieve the closest possible timbre-match with your existing speakers—even if they are not M&Ks.

M&K Center Channel Speakers

Beware of inexpensive "center channel" speakers. In Pro-Logic, the center channel speaker is driven the hardest, and often reproduces as much sound as the left and right speakers combined.

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Whether you choose our state-of-the-art Home THX® Audio speaker system, an add-on set of surround speakers, or anything in between, no other speakers will give you the exciting performance, sound quality, flexibility and compatibility of M&K's home theater component speakers.

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Throughout the audio world, M&K Sound is synonymous with high performance Satellite and Powered Subwoofer speaker systems. And while other manufacturers are discovering the substantial advantages of this concept, we are applying fifteen-plus years of loudspeaker design and audiophile recording experience to create a new, fifth generation of innovative products.

Think of these as *component* speakers—speakers with the flexibility to adapt to *any* listening environment, especially that of the multi-channel Surround Sound system. Although compact in size, M&K Satellites actually outperform large conventional speakers—and M&K Powered Subwoofers give you the universally recognized superiority of a separate subwoofer for the ultimate in bass performance.

With mid and high frequency drivers mounted in optimally shaped enclosures, M&K Satellites deliver sharp detail and clarity with pinpoint imaging—going far beyond the "boxy" and "canned" sound of conventional speakers. Our precise driver alignment and unique crossover design insure that sounds reproduced by both drivers reach you simultaneously—giving M&K Satellites the rare ability to produce the sharp transients and presence of live musical instruments. *Close your eyes and the speakers seem to disappear—the sound is live!*

M&K's component speaker concept perfectly meets the sonic and aesthetic needs of the '90s. And our newest innovations are advancing audio/video system performance with pedestal subwoofers, high-performance center channel and other speakers optimized for Dolby Surround Sound.

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DCC Development

Philips is making several moves to accelerate DCC's sluggish initial sales. Prices of first-generation DCC products are being reduced, while new home—and professional—DCC units reach the market. Improvements in the new home products will include 18-bit D/A sections (for which 18-bit DCC recordings will be available), the ability to title home recordings, microphone inputs, and faster track access. At CES, Philips also showed a DCC deck that could record analog cassettes (other DCC machines can only play analog tapes), but only as part of a shelf system. A full-sized analog/digital deck is, however, part of the larger Philips DCC line being sold in Europe, which now includes more than a dozen models.

On the professional side, Philips is bringing in a DCC "cart" recorder, for radio-station use in recording and fast-cued playback of commercials and other material. (Sony and Denon have already announced MiniDisc cart machines.) A DCC workstation for use with a personal computer has also been announced; it will permit editing with 8-mS accuracy, and its PASC encoding system will allow storage of about two hours of audio on a 350-megabyte hard drive.

However, those who've heard the early AC-3 demonstrations by Dolby and Pioneer are not all favorably impressed. *Stereophile* magazine recently called for a slowdown in the move to a new Standard, saying no data-reduction system should be adopted for LaserDiscs before it has been fully evaluated for audio quality. A Dolby spokesman has admitted that the demos given so far were not representative of what the system would sound like by the time it's introduced officially, in 1995. And Digital Theater Systems (DTS) says Dolby's system is fine, but DTS's rival digital encoding scheme (also being pitched for LaserDisc as well as theater use) is better.

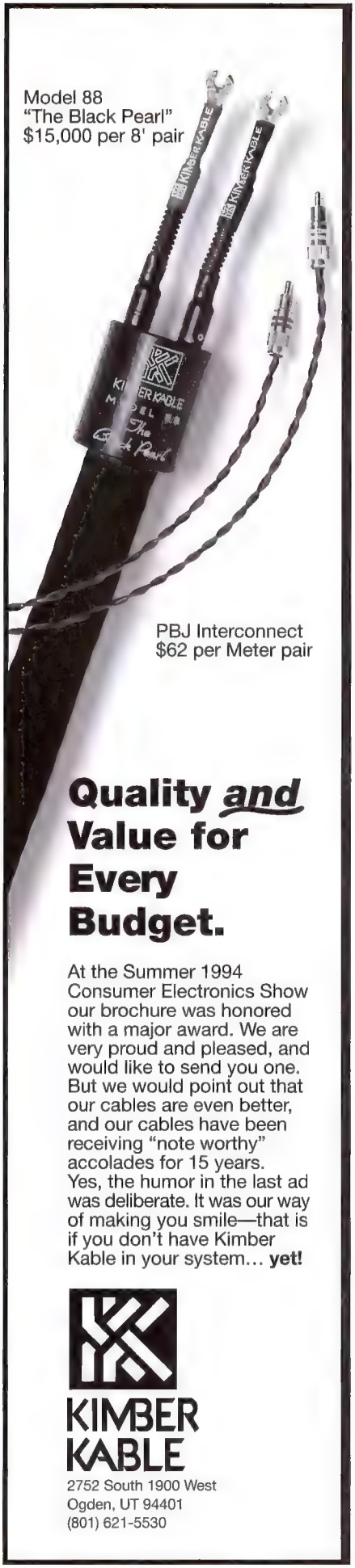
Brief Notes Brief Notes Brief Notes Brief Notes Brief Notes Brief Notes Brief Notes

•Recoton is planning to market wireless headphones with noise cancellation. Just the thing for when your neighbor starts his mower while you're listening in your back yard.

•In Japan, JVC has announced "3D-Phonic," an encoding system said to produce 360° sound from ordinary stereo speakers. Music CDs using the system are already on the market, but the system may also be used for video games.

•The Summer Consumer Electronics Show, now renamed "CES Interactive" and moved from Chicago to Philadelphia, may face a snag. The Interactive Digital Software Association is endorsing a competing show, the Electronic Entertainment Expo, to run in Los Angeles on the same dates next May. Nevertheless, several major companies (including Thomson, Microsoft, Time Warner Interactive, Toshiba, and WordPerfect) have signed up for the Philadelphia show.

•While Americans complain about the price of CDs, people in other countries pay still more. As a result, people overseas buy fewer discs. In the U.K., for example, though about the same percentage of families have CD players, the average CD-buying family has about half as many CDs as its U.S. equivalent. Last year, this prompted Britain's House of Commons to condemn the music industry for overcharging. Now, however, Britain's Monopolies and Mergers Commission has found that much of the apparent difference is due to tax, and that other leisure goods show similar price differences between the U.S. and U.K. British paperback books, for example, often carry such pricing as "$4.95 in the U.S.; £4.95 in Great Britain."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CLASSICAL RECORDINGS

beethoven quartets

Photograph: Robert Lewis

Beethoven: The Complete Quartets. Vol. VI, Op. 18 No. 3; Op. 131
Orford String Quartet
DELOS DE 3036, CD; 66:56.

Talk about international! This Volume VI of a complete set was recorded in Emmanual Presbyterian Church. Where might that be? Doesn't say. But the music was taken down in Canada, so might we infer Toronto? The familiar engineering team of Marc Aubort and Joanna Nickrenz is from New York. The office of the record company is on North Vine Street, Hollywood. Where, then, does the Orford String Quartet hang out? Perhaps, like a quartet of quantum electrons, in some probability space, any old where from Hong Kong to L.A.!

Nevertheless, this is an excellent quartet, one of the best for Beethoven I have ever heard. The present volume contains the very first of his quartets, and the biggest of the famous Last Five, which, believe it or not, were so revolutionary that even unto my day, in the 1930s, a century after Beethoven, they were considered incomprehensible. Of course, when I heard them, as a student, they made absolutely wonderful sense! So it is with each succeeding generation.

It is safe to say that the string quartet has been the very essence and preservative of Western musical tradition in these last couple of centuries. Here are four players who no doubt were babies when I first heard Beethoven on 78s as played by the once-dominant Budapest Quartet, the first group to bring us the great quartet literature in listenable audio. And yet, so much of the Budapest's strengths reappear here, after a lifetime has passed! The tradition among string players persists over time, almost unbelievably. Can't we realize that our present life is 99% tradition, passed on beyond present life?

These players really understand. They have their Beethoven superbly in hand, enthusiastically, intelligently, with immense drama in all the right places. The still quirky and humorous early Beethoven in the Opus 18 music (he could still hear) is nicely balanced against the already gruff and bearish growlings of the young composer. And the extraordinarily complex Opus 131, seven continuous movements full of what were astonishing innovations at the time—and remained so for a century—does not faze these players at all. A full bodied, understanding performance here too.

Jacqueline Du Pré, cello; Gerald Moore, Ernest Lush, Stephen Bishop, Daniel Barenboim, piano; various orchestras; Sir John Barbirolli, Sir Malcolm Sargent, Daniel Barenboim, conductors
EMI CLASSICS 5 68132 2, six CDs; ADD; seven hours, 30 minutes

This lavish six-CD boxed set brings together the important performances from the tragically short recording career of the radiant cellist Jacqueline Du Pré—1961 through 1970. She seemed born to the cello from the time she first touched the instrument at age five, and died at the age of 42—debilitated by multiple sclerosis.

The reissues illustrate the wide range of her repertory, though Du Pré generally eschewed contemporary music. The Elgar concerto is most identified with her, and the Beethoven and Handel sonatas are standouts. Her tone is not as rich and singing as Casals' or Starker's but expresses great depth of feeling; Du Pré played like a soul possessed, and this is the heritage she left us. *John Sunier*

The Orford Quartet plays in the essence of pure live-music tradition: They seem to know nothing of microphones and such but simply render Beethoven as they conceive it, live. That is an engineering problem for Marc A. and Joanna N., who have coped with it a hundred times before. Well done, and so you will notice only a tendency to lunge, to surge, suddenly loud and soft, which is hard for the mikes but well controlled. *Edward Tatnall Canby*

Songs by Gounod

Felicity Lott, Ann Murray, and Anthony Rolfe Johnson vocalists; Graham Johnson, piano

HYPERION CDA66801/2, two CDs; 2:16:20

It's a pity Gounod wrote *Faust*, since it seems to have eclipsed everything else he did, even his deliciously poised songs. This addition to Hyperion's French Song Edition, replete with Graham Johnson's scholarly but utterly readable notes, will thus be for many listeners a worthy introduction to a musical *terra incognita*. Fortunately, Johnson is as fine an accompanist as he is an annotator, and all three of his singers are both expert and convincing. Others (notably Gérard Souzay) may have sung individual songs more sumptuously, but the standard here is certainly high. The

songs on the first disc all were written in France and include all of his best (and best loved—even the Bach-based "Ave Maria"). The second mines his English period (1870 to 1873) and includes a song cycle in Italian

IF THESE BE SINS

Songs of Rossini

Arleen Auger, Jennifer Lamore, John Aler, and Steven Kimbrough vocalists; Dalton Baldwin, piano

ARABESQUE Z6623, CD; 77:48

This would be an exceptionally satisfying recording even if it were not so well done and even if it were not a memento of the late and sorely missed Arleen Auger. She heads a mixed quartet that, with

Baldwin's stylish and sensitive accompaniment, performs everything from the quartettino "La Passegiata" to the piano-solo introduction to Musique Anodine (six settings of Metastasio's Mi Lagnerò Tacendo). All are late Rossini (well, all but one) and almost all are from the famous but all too infrequently performed collection known as "Sins of Old Age." Sins, indeed! If these be sins, virtues are for the gods alone.

Almost all the music was written for performance at Rossini's celebrated Saturday soirèes—musically, the most brilliant in mid-19th-century Paris. Even the young Wagner wangled an invitation to pay grudging court to the maestro. This recording catches precisely the feeling he might have encountered: Highly dramatic, witty music expertly performed with zest and panache in an intimate though suitably resonant aural ambience. Therein lies the unity of concept that makes the recording so satisfying. At the same time, the variety of voice and language and musical thrust keeps it from ever dropping into routine. Kimbrough's baritone may sound a mite wooly in this glorious company, but never mind: It's a thoroughly cherishable disc. Texts and translations are supplied. *Robert Long*

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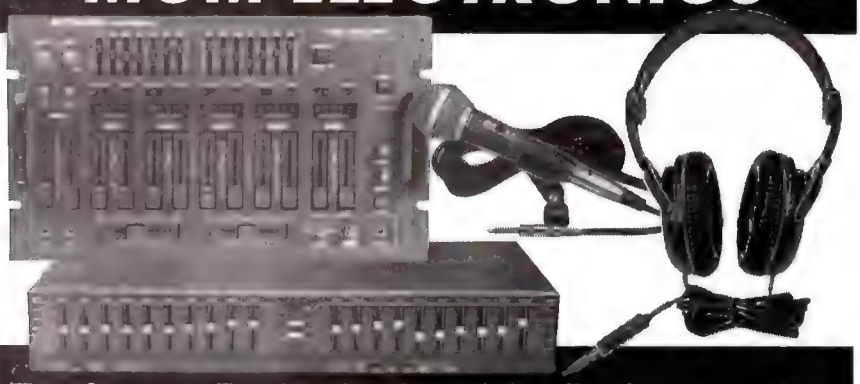

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as well as a clutch of relative rarities with their original English texts. All in all, a more-than-welcome addition to the vocal catalog. *Robert Long*

Ottorino Respighi: Piano Concerto in A Minor; Concerto in Mixolydian Mode

Geoffrey Tozer, piano; BBC Philharmonic, Edward Downes
CHANDOS CHAN 9285, CD; DDD; 64:53

Dating from the young Italian's three years as first violist in the Russian Imperial Orchestra, the single-movement concerto pays tribute not only to the two famous piano concertos in the same key—Grieg and Schumann—but also to just about every musical tradition of late 19th century Germany and Russia. It shows Respighi's fine ear for mood and color beyond virtuosity.

The other concerto comes from the height of Ottorino Respighi's popularity, when Toscanini premiered the latest of the "Roman" tone poems. Though Respighi

felt it would be the most famous of his works, this concerto, based on a medieval church mode, never caught on with audiences. Though the music may be nostalgic, neither the performances nor Chandos' rich sonics sound dated. *John Sunier*

Paul Schoenfield: Four Parables; Vaudeville; Klezmer Rondos

Wolfgang Gasch, piccolo trumpet; Carol Wincenc, flute; Jeffrey Kahane, piano; The New World Symphony, John Nelson
ARGO 440 212-2, CD; DDD; 71:53

This brash young composer is part of a growing group inspired by the broadest musical spectrum imaginable—pop (both foreign and American), folk, jazz, and more traditional classical music of the past.

For example, "Vaudeville" (a concerto for piccolo trumpet and orchestra) is Schoenfield's homage to Robert Schumann's piano suite "Carnaval." He mixes the sounds and moods of vaudeville theater with Eastern European klezmer music, a clown routine and even the Brazilian folk song "Tico-Tico."

The Four Parables are based on life encounters the composer had. The finale,

Dog Heaven, is a sprightly fantasy about "a jazz club in a place where the streets are lined with bones and there is a hydrant on every corner." Schoenfield's music is so

wild, raucous, and unexpected (though generally tonal) that one may berate oneself having so much fun hearing it! It's also written for, and recorded with, often astonishing variations of frequency and dynamic range. *John Sunier*

Sierra: A Joyous Overture; Tropicalia; Idilio; SASIMA, and Preámbulo

Milwaukee Symphony Orchestra and Chorus, Zdenek Macal

KOSS CLASSICS KC-1021, CD; DDD; 55:23

Contemporary Puerto Rican composer Roberto Sierra was the Milwaukee Symphony's composer-in-residence for three seasons, so these works are not just a read-through for the performers. He molds Caribbean and Latin American folk music into traditional symphonic form, making an exciting and very accessible musical language.

The Joyous Overture refers to two recognizable phrases from Beethoven's Ninth Symphony—thus the "joyous" connection. "Tropicalia" is in three movements exploring magical and sensual aspects of the Caribbean:

Foliage (a weaving of tangled melodic and rhythmic patterns), Nocturne (tree frogs and fireflies inspire this dream-like section), and Celebration (a colorful dance feeling). "Idilio" recreates a primal rain forest with a wordless chorus, and in the

ROBERTO SIERRA MOLDS CARIBBEAN AND LATIN AMERICAN FOLK MUSIC INTO TRADITIONAL SYMPHONIC FORM.

Hovhaness: Symphony No. 25, "Odysseus"; Symphony no. 6, "Celestial Gate"; Prayer of St. Gregory

Polyphonia Orchestra, Alan Hovhaness

CRYSTAL CD 807, CD; 60:02

Crystal Records has taken on an interesting project in its growing Hovhaness series, some reissued from 1970s LP, others new. Hovhaness is decidedly at his best in orchestral music, such as is heard on this recording (also a number of others similar). The sound, emphatically, makes *good audio*; it's ideal for recording, sumptuous in the reproduction. Thus he is one of our own most important "classical" composers, for our own special audio reasons.

In the monochrome piano form, as per my unenthusiastic review in the October 1993 issue, the stylistic mishmash of his material is accentuated, minus the arresting colors and moods of his unique orchestral sound. Hovhaness is not exactly modest—he has written in every medium you can imagine, and often with the same mixed effect, even garishly so. But he remains a strong composer, and the strength comes out in his orchestral and similar works—works for brass, for instance.

Such a bundle of paradoxes! Always a mystical sound, composed to thought, stories, and legends from exotic sources including the composer's own fervid imagination. And always the standard Western instruments out of his home territory, Massachusetts. Thus for the "Odysseus" Symphony, he says, "Since I was nine years old I have had a tremendous love for Homer's *Odyssey*. This work opened great vistas to me...the sensation of traveling great distances out into the universe or through strange mountainous countries on what seemed like bridges of gossamer threads." Out of this, a symphony, no less. And with "characters" too, the adventurous Odysseus and his stay-at-home spouse Penelope, easily heard as a flute solo and close-harmony strings! In Hovhaness, far-flying thoughts turn into highly performable sounds. *Edward Tatnall Canby*

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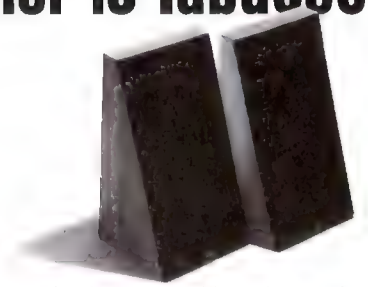

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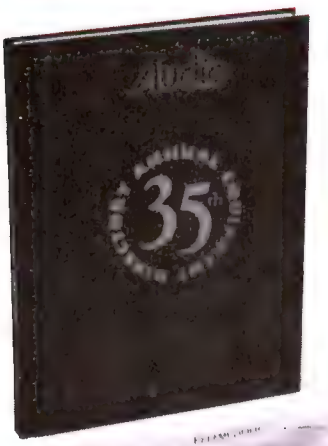

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evocative Preámbulo rhythm becomes Sierra's predominant concern. Performances and sonics are exemplary. This is music of today that the average music listener will immediately enjoy. *John Sunier*

Sergei Rachmaninoff: Concerto Elégiaque for Piano and Orchestra in D Minor; Variations on a Theme of Corelli; Vocalise

Alan Kogosowski, piano, Detroit Symphony Orchestra, Neeme Järvi

CHANDOS 9261, CD; DDD; 68:44

Both major works here are very recent orchestrations of Rachmaninoff's originals and both are world premier recordings. The piano concerto comes from Rachmaninoff's Trio Elégiaque, which the composer revised more than once but failed to solve the fact that it burst the bounds of chamber music form. Alan Kogosowski has remedied that with this spectacular orchestration, in which he then performs the solo part. An early work, it shows many of Rachmaninoff's hallmarks: Orthodox chants, ringing bells, Russian folk melodies.

The Corelli Variations was originally a solo piano piece, not influenced specifically by that Baroque composer so much as by the main theme, the ancient melody "La Folia." This piece presaged Rachmaninoff's great Rhapsody on a Theme of Paganini. Corneliu Dumbraveanu, a Rumanian conductor, has fashioned a stimulating orchestral work from the piano original, and the combination of Järvi's expert forces and rich recorded sonics make for a synergistic success. The Vocalise encore is arranged for orchestra alone from the soprano with orchestra original. *John Sunier*

Schubert Songs for Male Chorus

Robert Shaw Chamber Singers, Shaw

TELARC CD 80340, CD; 62:22

For those who associate Robert Shaw with legions of large-scale choral recordings on Telarc, this wonderfully modest and dedicated male group of his, singing Schubert, is a rare surprise, though Shaw has staged some of these works on and off

Berlioz: Lélio: The Return to Life
Glenn Siebert, tenor; William Diana, baritone; Werner Klemperer, narrator; Milwaukee Symphony Orchestra and Chorus, Zdenek Macal, conductor
KOSS CLASSICS KC-1017, CD; DDD; 51:56

"Lélio" is the seldom-performed second half of Hector Berlioz' massive "An

Episode in the Life of an Artist," of which the popular Symphonie Fantastique is the first half. No wonder it's not performed much; this work has some lovely Berlioz music in it but much of it is a mad prose tirade that to today's audiences–separated by more than a century and a half from the sensibilities of the Romantic period–seems almost laughable.

The Milwaukee forces put everything they've got into this odd duck, sonics are excellent, and it's a welcome addition to the catalog. But I'm glad I needn't sit all the way through it in a concert hall. A primary attraction of this recording is that in previous versions the narration was in French. The English presented here is a commendable improvement in communication, at least to me. The solo and choral selections are still in French—including the Goethe lyrics and Shakespearian material from The Tempest—but Koss has thoughtfully provided good translations. *John Sunier*

during his long career. Those who have discovered the eternal magic of the composer—once trapped you're in for life—will find the recording an unexpected pleasure, perhaps into new and unexpected Schubertian territory. (In the playing I was knocked over by several songs I ran across that I had conducted or sung myself years back. They really grab you, these pieces, like so much else by the composer.)

There are unusual problems in "staging" this music. The tenor lines, both chorus and solo, are extraordinarily high, requiring, in effect, all countertenors. In addition, I might note, Schubert's standard pitch was sensibly below ours of A 440, which jacks the music even higher. The composer had sung as a boy in what became the still existing Vienna Choir Boys (the Imperial Choir) and this could have had to do with the high tessitura, the musical altitude, available from the singers who performed with him. Today's countertenor sound, a type of singing that reappeared only a few decades ago, is mainly centered on much earlier music (with a style that may or may not be that of older times!) and so seems vaguely out of place in this more recent Romantic idiom, the early 19th century. At least as we hear it. The main soloist, Karl Dent, is a *countertenor*, not a standard 20th century tenor, and this may bother a few listeners. Other than that he is excellent, as are two other soloists, another (high) tenor and a mezzo-soprano (a "middle" soprano). Modest accompaniments, guitar or piano, go with some of the song; others are unaccompanied.

The works, all very Schubert, nevertheless range over a lot of Romantic territory from simple ditties to lengthy works with many verses, elaborate (and difficult) harmonies in the most profound Schubertian mode. If only there were more flexibility in rhythm and tempos! It's all too much alike.

The smaller the group, the less the conductor has to do. This highly expressive group could easily sing without one. Shaw's role here, aside from his enterprise in organizing and rehearsing the music, is somewhat negative. He prefers very slow tempos, all the same throughout; or fast in a sort of dog trot—the more sprightly pieces jog rather than dance as they should. Not flexible. It is the singers who keep things moving and responsive to the composer. Shaw could also have done more to untemper the odd Schubert harmonies, which typically sound slightly out of tune when unaccompanied. They can be retuned, each of them, if the singers understand the demands of tempered pitch and Schubert's piano-oriented mind. No signs of that here, though it makes only a microdifference, to be sure.

As you listen, remember that the Schubert disease is slow to infect. Give him time! You won't regret it. *Edward Tatnall Canby*

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Photographs: David Gahr

I Love Everybody

Lyle Lovett

CURB/MCA MCAD 10808-2, 56:48

Sound: A–, Performance: A

Lovett's follow-up to his acclaimed '93 release, *Joshua Judges Ruth*, is comprised mostly of early pieces not included on his previous albums. Yet they are neither outtakes nor throwaways nor leftovers. All of *I Love Everybody* is newly recorded with sparse instrumentation. Lovett's Large Band is on hold while a live album—already in the can—awaits release.

I Love Everybody is laced with Lovett's dark, sardonic humor in songs mostly about goofy little geeks who have problems fitting in. One caveat: Do not attempt to read much autobiography into very many of these. One of Lovett's greatest strengths has always been writing from a character's point of view, much as Randy Newman has always done. Thus he can shed some sympathetic light on some strange and initially repellent people. There's the guy in "Creeps Like Me," who keeps his Uncle Leon in the closet while he sports his late grandmother's ring. And the guy in "Hello Grandma" who dials a number from his little black book only to find the girl long gone and married to a successful fellow in Chicago. And the pathetic wretch who just knows he'd be a sex bomb if he had "Skinny Legs."

But Lovett has some sweetly tender songs too, like "LA To The Left," "Old Friend," "Just the Morning," and "Moon on My Shoulder"—all of them songs of great empathy, sincerity, and caring. With them, he demonstrates his surgeon's touch as a storyteller, cutting to the core of his characters.

The arrangements are mostly spare and lean, with occasional string arrangements that expand upon the cello and violin parts of John Hagen and Mark O'Connor. Lovett plays all the guitars with a skill that could go unnoticed. Other key players are Russ Kunkel, who drums on all save for the funk-goof "Penguins," which features Kenny Aronoff. Bassist John Leftwich often uses an upright to telling effect. Rickie Lee Jones is noticeably present among the backing voices for "Fat Babies" and the finale "I Love Everybody."

As always, *I Love Everybody* will confound those who need to pigeonhole Lyle Lovett. It's not country but it has country elements, as well as blues, art song, and, in "Penguins," funk. Though a hit single is difficult to imagine, end to end this album has a level of excellence that's very rewarding. Lovett fans will have to have it, and it may be a good jumping-in spot for others. *Michael Tearson*

Hot Boxing

Magnapop

PRIORITY P2 53909, 41:35

Ruthie Morris' full-throttle guitars and Linda Hopper's assured yet sexy vocals make Magnapop's second album a blast of sonic pop. This Athens, Ga. outfit successfully combines the underlying aggression of hardcore punk ("Free Mud," "Ride," "Get It Right,") with an acute knack for melody ("Slowly, Slowly," "Texas," and "Skin Burns").

Hot Boxing's truly strident moments, as in "Lay It Down" and "Ride," exude a sense of semi-controlled chaos with the guitars. Perhaps it's a nod to Bob Mould, who produced the album, and his keen sense of dynamics. While material gets a bit similar from track to track, this sophomore effort is solid and by no means a slump. *Tom Ferguson*

VOODOO LOUNGE
ROLLING STONES
VIRGIN 39782-2, 62:10

Photograph: Mark Seliger '94

The first Stones album under their new Virgin Records deal is a winner, easily their best and most compelling album since 1978's *Some Girls*. Considering the spotty nature of their output since then, this could be taken as faint praise.

But it's not meant to be. *Voodoo Lounge* has a lean, hungry sound and feel that must, at least partially, be attributed to co-producer Don Was, who always seems to bring out the best in whatever artists he works with.

Some songs have a familiarity built in. "Love is Strong" rephrases the melody of "Gimme Shelter." "You Got Me Rocking" sounds like the verse of "Brown Sugar" with the chorus of "When the Whip Comes Down." "New Faces" seems to wed the harpsichord of "Lady Jane" with (of all things) The Eagles' "New Kid In Town." "Sweethearts Together," featuring Flaco Jiminez on button accordion is like a Tex-Mex take on "Dead Flowers." And despite these echoes of past glories, *Voodoo Lounge* still sounds fresh and vibrant.

Old war horses they may be, but *Voodoo Lounge* proves that life still remains in the Stones. It's evident in their experimentation with new sounds like Flaco's accordion, Frankie Gavin's Irish fiddle in "The Worst," and Mark Isham's trumpet on several cuts. These new songs, while delivered in a familiar vocabulary, are imbued with a fresh slant. Most importantly, everything (album, band, songs) sounds like vintage Rolling Stones—often imitated yet never duplicated. *Michael Tearson*

Harbinger
Paula Cole
IMAGO 72787-21018-2, 58:20

Paula Cole writes detailed songs of life's exigencies; of mothers who got trapped in family life before they found their own lives, or of young girls who retreat to fantasy worlds to escape their pain and loneliness.

Cole follows the confessional/psychoanalytic path of Tori Amos, among others. She takes us back to schoolyard jeers on "Bethlehem," contrasting her hometown of Rockport, Mass. against the birthplace of Christ. And she extolls the strength of her mother on "Happy Home" and "Watch the Woman's Hands," with a muscular music and moments of redemption and courage.

Musically, *Harbinger* is inventive, with mock beat-box rhythms and the morphing guitar backings of Gerry Leonard and Kevin Barry, along with production by Kevin Killen lending texture and depth. Her social commentary on "Hitler's Brothers" and "Our Revenge" is heartfelt but sounds like simple sloganeering next to her more personal revelations like the date-rape of "She Can't Feel Anything Anymore," or the tale of cross-racial love on "Chiaroscuro."

Ultimately, it's Cole's singing—a powerful voice with some subtle twists and leaps—that drives her songs home. *John Diliberto*

King of California
Dave Alvin
HIGHTONE HCD 8054, 54:57

The former Blasters guitarist and songwriter turns in a low-key acoustic affair for his fourth solo recording. This approach gives his gruff vocals room for comfort, allowing him to really caress the lyrics for the first time on record, thus making *King of California* his best solo work.

Included with a batch of new tunes—particularly the standout title track—are some old ones too, such as Blasters favorite "Border Radio" (the second time Alvin has done this one solo) and "Every Night About This Time," and some good covers as well, such as Memphis Slim's "Mother Earth," Tom Russell's "Blue Wing," Whistlin' Alex

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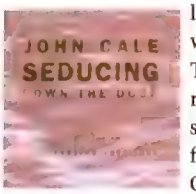
Moore's "East Texas Blues" and George Jones' "What Am I Worth." *Michael Tearson*

Seducing Down The Door: A Collection 1970-1990
John Cale
RHINO R2 71685, TWO CDS, 2:34:00

Before co-founding the Velvet Underground, Cale tested the avant-garde waters with minimalists like John Cage and La Monte Young. And following his Velvet Underground tenure, he began a multifaceted solo career. Post-modern classicist, romantic poet, gritty rock 'n' roller, and violent confrontational thrasher, Cale is all of these and more—often several at once.

The 38 selections here date from 1970 to 1990, and they paint a rich picture of a restless artist who always was driving to the limit. Though his settings range from orchestral to soft art-pop to abrasive, full-throttle rock-out, Cale's vision is the unifying factor. Never as popular or as high profile as fellow Velvet Underground mate Lou Reed, John Cale remains at least as valuable and important. This retrospective of his music gives an excellent and generous overview. Also recommended is Reprise's recent reissue of *Paris 1919*, Cale's masterwork. *Michael Tearson*



Plugged In
Dave Edmunds
PYRAMID/RHINO PRCS 71770, 42:35

With *Plugged In*, the major attraction here is that Edmunds is playing every instrument, which means that there's plenty of his first-class guitar work. And he delivers a song like "Standing at the Crossroads"—one of his best performances ever—in a way that'll have you thinking he's one of the all-time greatest rock artists on the planet. Yet much of this album may also convince you that he's just merely a hack. Some songs simply aren't up to snuff and the drum machine is on auto pilot. Although one half of this album redeems the other half, Edmunds needs to strike back with an entire album of great songs, not just a few, and he's definitely capable of this. C'mon Edmunds, you can do it! *Jon & Sally Tiven*

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Lifeforms
The Future Sound of London
ASTRALWERKS/CAROLINE ASW 6113 2, two CDs; 1:32:33

The Future Sound of London does something that many ambient electronic bands don't. They create structure and melodies, tension and release, and theme and variation. Unlike the often random collages of The Orb, who sound like they've inserted a shuffle-play mode into their samplers, F.S.O.L revels in controlled juxtapositions and sudden shifts of contrasts and spacing.

I'm not sure that anything on this album is actually played. It all seems comprised of lifts from discs by Klaus Schulze, Robert Fripp, King Crimson, Herbie Hancock, and other sources. But F.S.O.L creates a techno-organic whole out of these electronic scribbles, plucked acoustic guitars, and ethereal voices,

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marrying them to insistent but never oppressive rhythms. Their excursions pick you up here and drop you off somewhere else, where you wait for the next ship to pull out for destinations unknown. This is the station stop that Pink Floyd passed by while rocketing from *Meddle* to *Dark Side of the Moon.*

John Diliberto

Bewitched

Luna

ELEKTRA 61617-2, 45:24

Luna's shimmering pastiche is largely based on simple but melodic riffs reminiscent of Velvet Underground and early Grateful Dead. It's a reference that served guitarist/vocalist/lyricist Dean Wareham well during his tenure with the Boston outfit, Galaxy 500.

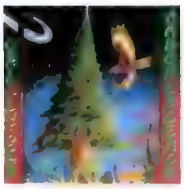
On Luna's second record, chiming and dynamic guitars—occassionally offset with cheezoid distortion—dominate the edges of the mix. And Wareham's laconic vocals, which cross Pearls Before Swine with Jerry Garcia using Dead-like harmonies, while lacing Kerouac-ian songs of the road and cheap motels with a gift for offbeat narrative a la Lou Reed. Despite generous allusions to the past, Luna still manages to sound fresh; the darker side of the '60s as anthem for the X Generation. Former Velvet Underground guitarist Sterling Morrison guests on two tracks. *Michael Wright*

Arborescence

Ozric Tentacles

I.R.S. 7243 8 29486 29, 49:18

They've been called throwbacks to another psychedelic era. Really, though, Ozric Tentacles come from the post-psychedelic space-music continuum populated by groups such as Gong, Hawkwind, Among Duul II, and Can. After some 14 records released independently (and successfully) in their native Britian, Ozric Tentacles remains a merging of space music with high-energy fusion in which blistering, morphing guitar solos, tricky time signatures, modal themes, and gurgling, whooshing synthesizer scrawls result from a crazed virtuosity.



Part of the Ozric charm is that technologically, they never look past 1978 with their analog synthesizer arsenal. They've picked up where Gong and Steve Hillage left off around 1976, adding a bit of Reggae-dub sensibility (itself a psychedelic aesthetic) and mock Persian dervishness. A heady brew in every sense of the word. *John Diliberto*

Anthology

P.F. Sloan

ONE WAY/MCA MCAD-22097, 53:15

The P.F. Sloan cult has only grown since the days when folk-rock ruled, and *Anthology* finally makes songs like "The Sins of a Family," "Let Me Be," and the classic "Eve of Destruction" available in their auteur versions. Although the arrangements were a bit light even in their day, Sloan's songs and vocal performances have only gained a wider appreciation in the nearly three decades intervening. With 18 songs and almost an hour of music, this is quite a bargain, and those who search the racks for the new Dylan might be well-advised to go no further. Philip Sloan ranks as one of the great songwriters of all time. The only criticisms are that three of Sloan's best songs—"I Get Out of Breath," "From a Distance," and "When the Wind Changes" are excluded, and the liner notes could be considerably more extensive considering this guy's history. *Jon & Sally Tiven*

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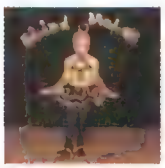

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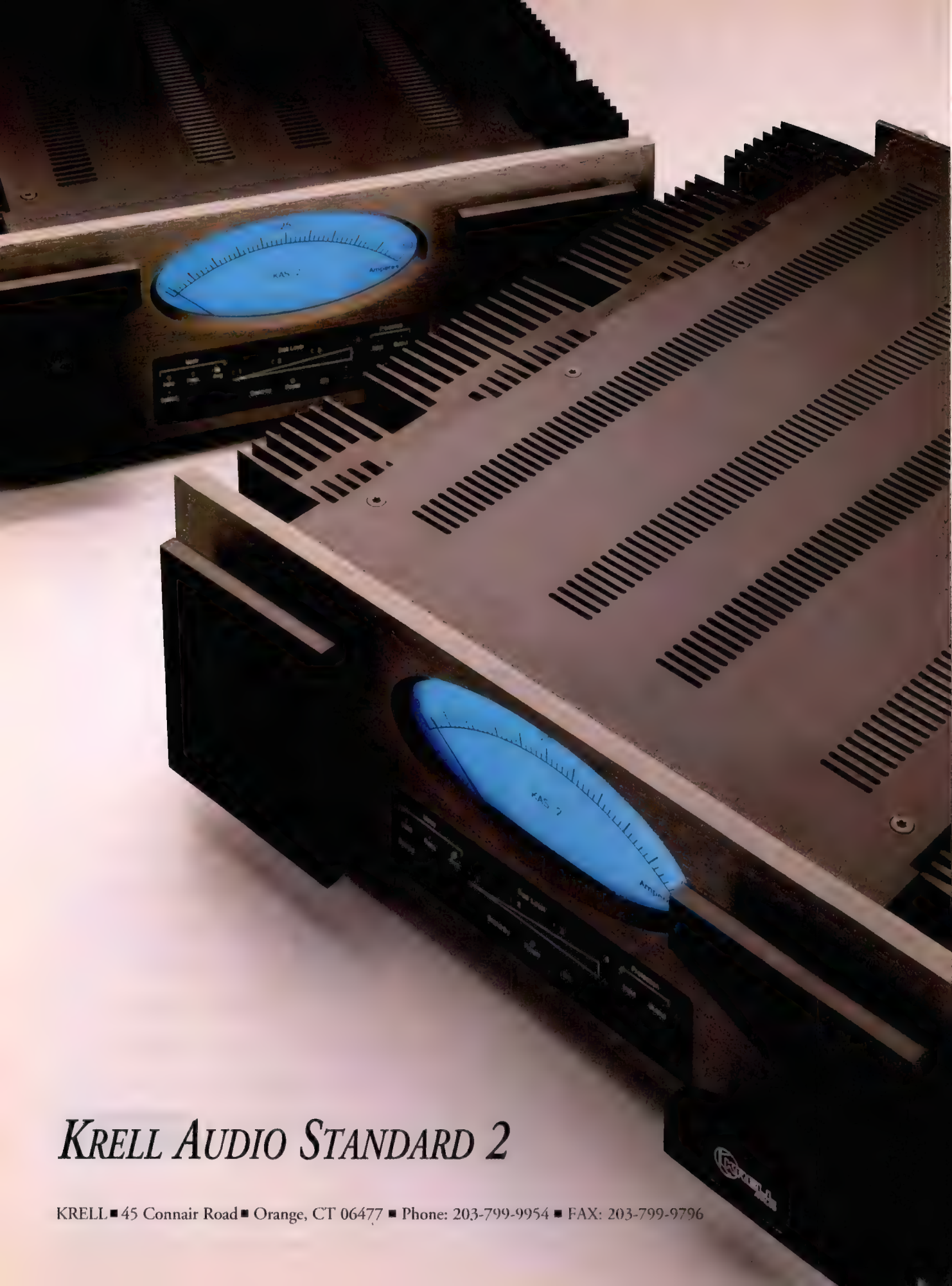

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AUTOMATIC

Channel Light Vessel
GYROSCOPE/CAROLINE GYR 6607, 40:57

The members of Channel Light Vessel are Roger Eno (Brian's brother), Bill Nelson, Kate St. John, Laraaji, and cellist Mayumi Tachibana. The group arose from last year's wonderful Eno/St. John album, *The Familiar* (Gyroscope GYR 6601), which Nelson produced. Most of *Automatic* is instrumental, with everybody contributing a diverse sonic assortment that includes zithers and kalimbas, woodwinds, various keyboards, guitars, and a variety of percussion. But three selections feature vocals by Nelson, occasionally with St. John. Most notable of these is the bubbly pop song "Testify" and "Thunderous Accordions," with Nelson growling like vintage Roger Waters. Still, the real grist of this project are instrumentals which are far more insistent than so-called New Age music. They have strong melodicism, intriguing sound designs, and unusual instrumental combinations that compel some very attentive listening. *Automatic* has some real substance, and you should give it a listen. *Michael Tearson*

In Their Own Words, Volume 1
Various Artists
RAZOR & TIE RT 2813, 69:21

In Their Own Words shares its name and premise with a concert series at New York City's famous Bottom Line club. On a particular night, four singer/songwriters take turns singing their songs in an intimate acoustic setting before closing the evening with a round of covers. These are usually lively affairs where surprises can and do occur, and artists are encouraged to join in on the others' selections. This is the first release in Razor & Tie's series of recorded highlights. Some of the best offered here are Dion's "King of the New York Streets," Dave Alvin's Civil War epic "Andersonville," the late Arthur Alexander performing "Anna," a startling acoustic Ric Ocasek doing "Just What I Needed," and Lucinda Williams' tender version of Dylan's "Positively 4th Street." Recording quality is occasionally a bit weak, but the performances easily compensate. Each song is preceded by the artist's own commentary and introduction. *Michael Tearson*

Symphonic Music of The Rolling Stones
Various Artists
RCA 09026-62526-2, 52:07

RCA has previously released orchestral adaptation albums of music by various rock bands, including Jethro Tull (quite good), Genesis (fair at best), Yes and Pink Floyd (both horrendous), and now the Rolling Stones, which is the best of the whole lot. The arrangements are clever and The London Symphony Orchestra excellently supports vocal turns offered by Clannad's Maire Brennan ("As Tears Go By"), Marianne Faithful ("Ruby Tuesday"), some guy named Jagger ("Angie"), and others. Aboud Abdul Al's violin playing on "Paint It Black" delivers a delightful gypsy turn. Several different choruses appear on a few songs with The New London Children's Choir & The London Voices adding great touches to "Sympathy for the Devil" and "Gimme Shelter," while The Ibstock Place School Singers do the same for "Dandelion." Dolby Surround adds yet another dimension to this great recording. *Michael Tearson*

MTV Unplugged: *Tony Bennett* (Columbia CK 66214, 63:12). A fabulous show! Bennett gives an assured bravura performance with support from the very cool Ralph Sharon Trio he's employed for ages. Currently a hot commodity with the younger set, it makes sense that k.d. lang and Elvis Costello join for a pair of swell duets. **M.T.**

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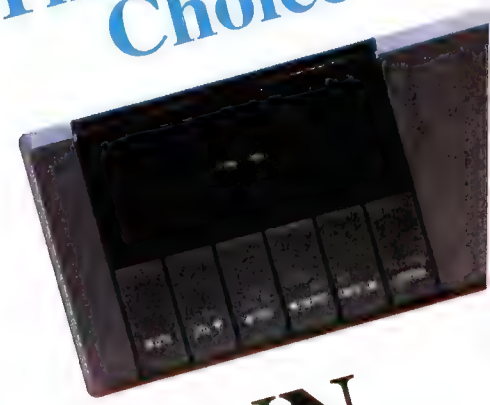

LINN MAJIK

ANSWERS: 1-E, 2-D, 3-F

See Part II of the exam on page 69 and Part III on page 71.
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GINGER BAKER

Going Back Home
Ginger Baker Trio
ATLANTIC JAZZ, 82652-2, CD; 45:10
Sound: A, Performance: A

For those who thought that the former Cream drummer was only about slamming backbeats (the kind that producer Bill Laswell relegated him to on 1990's *Horses and Trees* and 1991's *Middle Passage*), guess again. This cat can swing with the loose-ness, agility, and assuredness of someone like Elvin Jones. Not quite as sly and mercurial as Roy Haynes, perhaps, but swinging nonetheless.

This session harkens way back to Ginger's pre-Cream days in London – circa 1963—with the Graham Bond Organization, when he was swinging on standard jazz fare like Sonny Rollins' "Doxy" and Miles Davis' "So What" alongside his mates Jack Bruce, John McLaughlin, and saxophonist Bond.

The line-up here—Baker on drums, Charlie Haden on bass, and Bill Frisell on guitar—is no small coup for producer Chip Stern. The three exhibit an uncanny chemistry on a set of originals and interpretations of Ornette Coleman's "Ramblin'" and Thelonious Monk's "Straight No Chaser."

Haden, a veteran of vintage Ornette ensembles, holds things together with his deep-toned, less-is-more approach. He's the eye of the hurricane, the focal point around which Ginger traverses the kit with polyrhythmic aplomb and Frisell swirls with sonic mayhem.

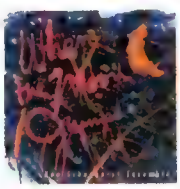
More than any other drummer, Baker is instantly recognizable by the tone and presence of his drums, particularly his huge-sounding bass drum. He lays down a funky shuffle groove on a remake of Frisell's vaguely Tex-Mexish "Rambler" then comes out swinging like a syncopated demon on his own "Lu Kras" and Ornette's "Ramblin'," a tune that Haden recorded with Coleman back in 1960.

Baker affects a relaxed quality on Haden's "Ginger Blues," and he pulls out the brushes for Haden's lovely Appalachian waltz, "Spiritual." His rolling 12/8 tom-tom work lends a distinct African flavor to Frisell's "When We Go." But the peak of this fine, interactive trio session just might be the aptly named "In The Moment," a frantic offering that combines Haden's trademark pedal tones and bowed overtones with Frisell's Hendrixian tumult and Ginger's "Toad"-like bashing.

Going Back Home is a startling and welcome departure from his recent rock efforts, like the recent mid-hitting Cream-esque project called BBM (Virgin), with bassist Jack Bruce and guitarist Gary Moore. *Bill Milkowski*

Photograph: Michael Miller '94

When The Moon Jumps
Ken Schaphorst Ensemble
ACCURATE AC-4203, 60:10



Schaphorst, a trumpeter and educator (director of Jazz Studies at Lawrence University in Wisconsin), has a measurable if not long involvement with big bands. Cutting his chops in the Boston area, he became a primary force in that city's Jazz Composer's Alliance, a musician co-op of sorts that united some of Beantown's most progressive musicians. Among his Boston colleagues are veterans of the Either/Orchestra and its leader, Russ Gershon, who created Accurate Records.

Schaphorst's third for the label, *When The Moon Jumps* is a pastoral, in-depth work of substance. In lieu of a full-blown big band, which constituted his first two recordings, he's pared down to a 10-piece ensemble that offers a series of seven quite challenging pieces. Included are reworkings of "All The Things You Are" and Dizzy's great "Con Alma," the latter featuring reggae underpinnings. There's also the "Concerto for John Medeski," a National Endowment for the Arts-commissioned effort titled for and featuring the ensemble's pianist.

Included in Schaphorst's rhythm section (in addition to Medeski, bassist Chris Wood, and a pair of percussionists) is guitarist John Dirac.

Trombonist Curtis Hasselbring, altoist/clarinetist Douglas Yates, and trumpeter John Carlson—all of whom have Either/Orchestra experience—contribute to the front line.

Similar to records from that esteemed outfit, *When The Moon Jumps* is unmistakably a jazz record, although one that very successfully blurs many definitive musical lines.

Jon W. Poses

This Land
Bill Frisell
ELEKTRA/NONESUCH 9-79316-2, 65:58

Bill Frisell This Land

Among the inspirations that echo through guitarist Bill Frisell's latest musical landscape is that of Aaron Copland. But where Copland's portraits of America conjure up images of majestic plains, Frisell's looks more like the Mississippi railroad station depicted in Walker Evans' 1936 photo used on the CD cover—stately with mundane detail, yet somehow unreal. There's always been a sense of unreality or, at least, deep irony in Frisell's music, accomplished not by waves of distortion but through subtle fuzztones and twangy interpolations; his axe has always been a multi-purpose tool. For his new band, Frisell augments his trio (made up of drummer Joey Baron and bassist Kermit Driscoll) with alto saxophonist Billy Drewes, trombonist Curtis Fowlkes, and clarinetist Don Byron. Together, these musicians bring sharp focus, rich detail, and a powerful sense of perspective to Frisell's vision.

Larry Blumenfeld

Keb' Mo'
OKEH/EPIC EK 57863, 44:00

The newly revived OKeh imprint has debuted with several quirky acts, none more fun or impressive than Keb' Mo', who with bluesy songs, a National acoustic guitar, and husky vocals is very reminiscent of early Taj Mahal. Like Taj, Keb' is well-versed in blues tradition and is clever enough to put a twist on it. This is best illustrated in the jumping arrangement of "Come On In My Kitchen," one of two Robert Johnson songs here. And Keb's well-crafted originals quickly stamp him as his own man. A sparse band featuring the great James "Hutch" Hutchinson on bass adds sprightly supple support. John Porter's production is appropriately light-handed, lending the album buoyancy and zest without adding any superfluous baggage along the way.

Michael Tearson

Shuggie's Boogie
Shuggie Otis
LEGACY/EPIC EK 57903, 52:02

In the latter part of 1969, a phenomenal 15-year-old blues guitarist cut tracks that were released on Epic as *Al Kooper Introduces Shuggie Otis* and *Here Comes Shuggie Otis*. The kid cooked with the reasoning of a club-circuit veteran showing the influence of his heroes T-Bone Walker, B.B. King, and Lowell Fulson, while no doubt also flaunting some lessons learned from his father, jump-blues bandleader Johnny Otis. Impossible though it seemed, this young sprout was the real deal, playing with the kind of guts and fully developed soulfulness that belied his age.

Shuggie's introduction was somewhat overshadowed by Johnny Winter, who was Columbia's big blues signing that same year. But his records caught the attention of perceptive critics and have remained in the hearts of serious blues collectors for the past 25 years. A few of those golden oldie tracks have surfaced again as part of Sony's Lega

cy series. Along with the superslow "Gospel Groove," the funky "Boogie Cooker," the Delta-flavored "I Can Stand to See You Die," and the autobiographical "Shuggie's Boogie," in which he talks about and mimics his guitar influences, Shuggie's Boogie also includes select tracks from his 1971 album *Freedom Flight*, as well as the previously unissued B.B. King-inspired original "Cold Shot."

A 17-year-old Shuggie settles particularly on the slow blues "Purple," striking a perfect balance between reserve and power. On "Sweet Thang" he conjures a hoodoo vibe with some haunting slide guitar work. And with some sonic processing on "Shuggie's Old Time Slide Boogie," he summons up the crackly sound of a late 1920's gutbucket duet.

This perfectly timed release could jump-start a long overdue comeback.

BIV Mikowski

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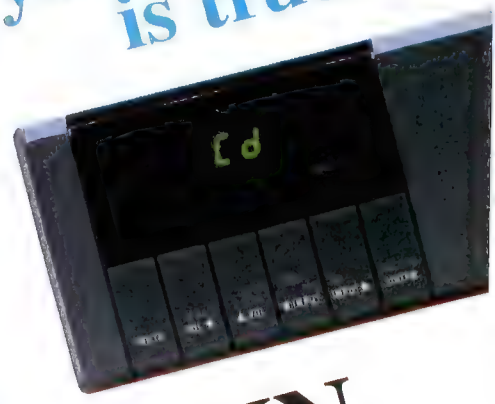

LINN
MAJIK

See Part I of the exam on page 67 and Part III on page 71.
For additional information call
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Real Book

Steve Swallow

XTRAWATT/7 78118-23207-2, 49:41

Real Book? Real Deal would've been more correct. For *Real Book*, Steve Swallow, the bassist most associated with Carla Bley's projects, has assembled an incredibly forceful quintet. Joe Lovano and Tom Harrell share the front line and both are in full stride, noticeably on the freewheeling "Bite Your Grandmother," the more controlled medium tempo "Thinking Out Loud" (which features Harrell on flugelhorn), or the Latin-influenced "Let's Eat," which allows Lovano to strut his stuff.

Meanwhile, pianist Mulgrew Miller has never been pushed harder and in so many different directions. The depth and musical scope of *Real Book* could almost suffice as his resume, proof why many consider him to be the best keyboardist of his generation. None of the 10 Swallow compositions—and a diverse lot they are—seems to phase him. He devours everything thrown at him, which includes ballads, bossas, tangos, straight-ahead, you name it.

The final part of this equation is the planet's ultimate crash-and-burn drummer, Jack DeJohnette. He and Swallow are locked in from the start. And the piano-bass-drums trio interludes, which take place periodically throughout the album, are a bonus that compliment the real backbone of this date—the consummate ensemble work. In the end, nobody gets cheated here. *Real Book* stands as one of the year's best. *Jon W. Poses*

Is What It Is

Mike Stern

ATLANTIC JAZZ 82571-2, 56:37

After an inspired flirtation with standards on his last recording, Mike Stern returns to the comfort zone on *Is What It Is*, aiming his Telecaster at nine contemporary jazz originals. It's a sinuous and bluesy result—often set to ambitious meters—that mixes Stern's signature fluid guitar runs featuring syncopated, interval skips with tempestuous improvs, acoustic ballads, and one ripping rocker. Swapping leads with saxophonists Michael Brecker and Bob Malach, Stern seems intent on exploring tension and release, pacing solos in ever more complex variations before coming home to their melodic roosts. All the while, he's clever and cool—skirting the edge without going over. *Michael Wright*

Portraits in Ivory and Brass

Jack Walrath & Larry Willis with Steve Novosel

MAPLESHADE 02032, 68:58

Portraits is an inspired, lyrical duo collaboration between two New York jazzmen, both of whom are trained in the classics and have the chops to play just about anything.

Trumpeter Walrath is perhaps best known for his mid-'70s tenure with Charles Mingus. He's also recorded 20 albums as a leader. Willis has toured and recorded with some of the greatest names in modern jazz, including Miles, Dizzy, Cannonball and Nat Adderley, Jackie McLean, Stan Getz, and Art Blakey.

Together, and with bassist Steve Novosel contributing on four cuts, they cover one standard ("Bess, You Is My Woman") and offer seven co-authored originals. "Kirsten" is a delicate and moody jazz waltz, "Shadows" is a tribute to Miles, and Walrath's witty sensibility is evident in the tip of the hat, "Monk's Feet."

This duo is both playful and thoughtful, and Mapleshade's simple purist analog recording methods preserve the simplicity of the sonic interplay. *John Sunier*

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Solomon's Daughter

Franklin Kiermyer Quartet
Featuring Pharoah Sanders
EVIDENCE ECD 22083-2, 59:05

If you hadn't heard of Franklin Kiermyer until now, well, you needn't have. On his first U.S. release, Kiermyer explodes with a passion that has largely kept him off the scene, wood-shedding and focusing instead on his own expression of what he calls "Ecstatic American Music." This heady moniker may be off-putting, but it is more accurate a description of Kiermyer's motives than are terms like "free-jazz" or "avant garde." While it's comfortable—and simple—to compare the quartet's approach here to Coltrane's legendary quartet with Tyner, Jones, and Garrison, the reference does little to get us inside Kiermyer's music. Together with saxophonist Pharoah Sanders at the top of his form, he calls forth many spirits, among them—yes—Coltrane. And along with pianist John Esposito and bassist Drew Gress, Kiermyer stretches and molds the rhythms to suggest a musical vision that is as personal as it is revelatory. *Larry Blumenfeld*

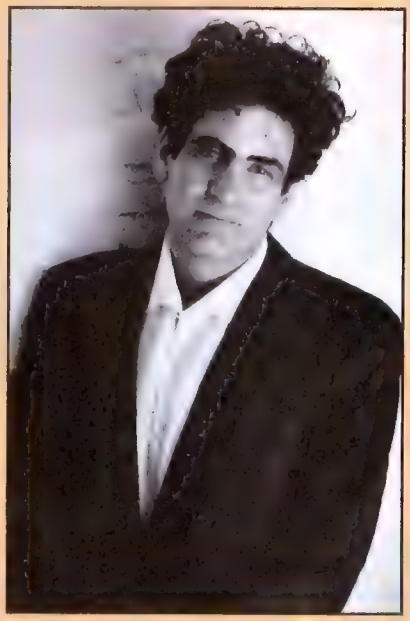

Photo: Snowdon

Beauty Within

Edward Simon Group
AUDIOQUEST AQ-CD 1025, 51:28

Venezuelan-born pianist Edward Simon is best known for his role in Bobby Watson's post-bop quintet, Horizon. In that context, Simon is usually an introspective player and a quiet accompanist. Yet Beauty Within arrives like an awakened, unleashed lion. "Wait until my CD comes out," Simon told me some months back. "It's a whole different sound." And he's right.

On Beauty Within, his first session as a leader, it's as if the 24-year-old pianist let go of everything he's held in check until now. This stands as a dynamic presentation, one that showcases a more extroverted, startling, and expressive Simon who obviously can play with a great deal of zest and passion.

Working predominantly in trio (occasionally adding the sometimes muted but always tasteful trumpeter Diego Urcola), Simon employs a great many rhythmic approaches, in varying degrees, each episode taking full advantage of his Venezuelan upbringing and previous Afro-Cuban and classical experiences. The range of tempos, moods, and colors from each self-penned selection to selection is executed with a great deal of purpose and maturity.

Bassist Anthony Jackson and drummer Horacio Hernandez provide Simon with the necessary support. They actually create an avenue of freedom for Simon who, in turn, does not let opportunities slip by. *Jon W. Poses*

Breath of Life

World Saxophone Quartet
with Fontella Bass
ELEKTRA/NONESUCH 79309-2, 45:46

Breath of Life is another, yet more subtle, direction for The World Saxophone Quartet (Hamiet Bluiett, Arthur Blythe, Oliver Lake, and David Murray), who in recent years have devoted entire albums to collaborations with African drummers or covering the repertoire of Ellington or R&B chestnuts.

The Quartet appears alone on only two tracks; all else features accompaniment. Of obvious note is the presence of Fontella Bass who sings on three tracks, including the Oliver Lake-composed title cut. A curve-ball is the Eddie Arnold country song, "You Don't Know Me," in an R&B style by Bass and the Quartet. Also prominent is an organ (played by Amina Claudine Meyers or Donald Smith) on this and other tracks, notably the lovely ballad, "Song for Camille." Two basses, one arco and one pizzicato, also distinguish this track. *John Sunier*

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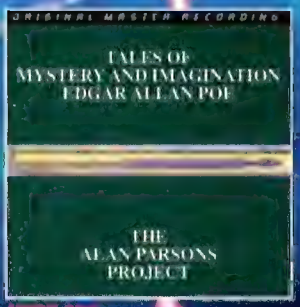

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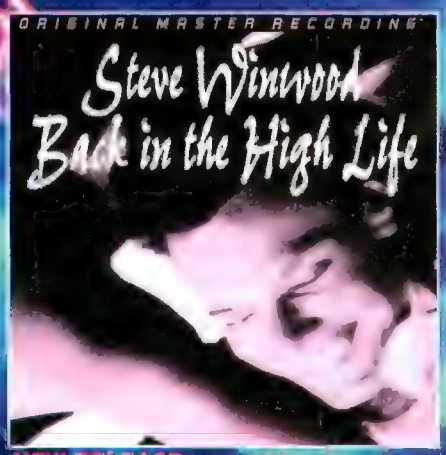

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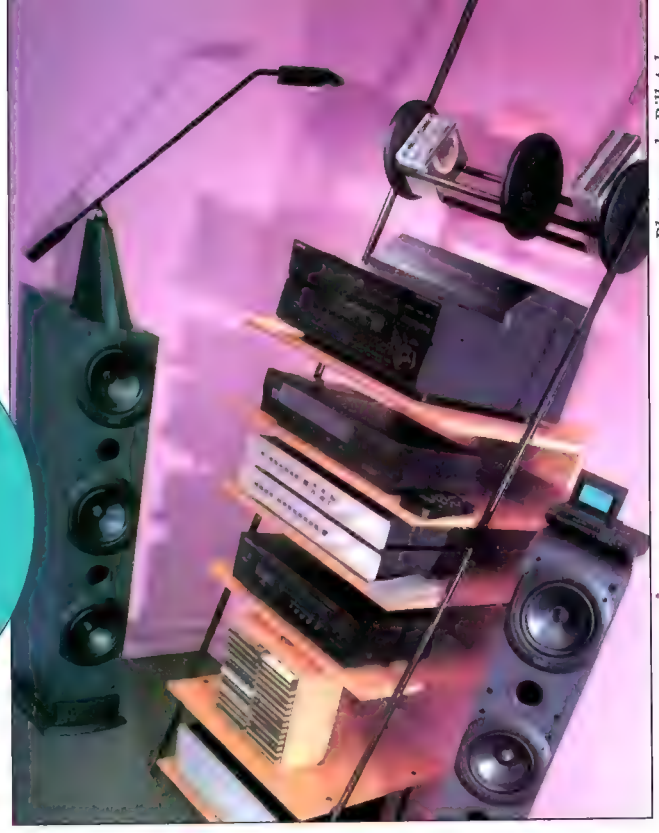

Photograph: Bill Ashe

Each year in this introduction to our Annual Equipment Directory, I list counts of makers and models in the different equipment categories. Aside from the totals for the current year, I also give information on whether tallies have gone up or down. I hasten to say that I do not think there is a very strong direct correlation between the number of models in a category and the number of pieces actually sold. In fact, these two figures might even move in opposite directions.

However, I do think the moves in a category's numbers of models do say something about the makers' enthusiasm for their certain part of the audio business, particularly if these moves go in the same direction year after year. Let me say this a different way: If the number of speaker models jumps by, say, 25% from one year to the next, then the speaker makers think that's a good business to be in. And, clearly, so do their investors, usually banks. Further, if the number of speaker models jumps for two or three (or more) years in the same way, then it seems pretty likely to me that speaker-making IS a good business to be in. And, particularly so, if the guys with lots of models keep adding to their totals.

1 CD PLAYERS & TRANSPORTS
D/A CONVERTERS

2 AMPLIFIERS
PREAMPLIFIERS

3 TUNERS
RECEIVERS

4 TURNTABLES
TONEARMS
PHONO CARTRIDGES

5 HEADPHONES

6 DAT, DCC, & MD PLAYER/RECORDERS
ANALOG CASSETTE DECKS
BLANK TAPES & DISCS

7 EQUALIZERS
AMBIENCE & SURROUND SOUND PROCESSORS
SIGNAL PROCESSORS
CROSSOVERS

8 LOUDSPEAKERS

There are other factors to consider in deciding whether to be in the speaker-making business, aside from the number of competing models in the category. One is percentage profit desired or needed on each system, and to some degree this determines the type of distribution. That is to say, high profit margins are usually associated with limited distribution and strong brand images in the minds of dealer and consumer alike. Low profit margins are associated with equipment that is more like a commodity, i.e., without many features unique to the brand.

Before I get to the numbers, let me point out that the numbers in the tables are NOT the result of our measurements, but rather ones we've gotten from the makers.

Speakers is again the largest category in the Directory; we are up by 278 to 2,832 models. While the pages taken up by the category are down by more than 10, the increased density is through the welcome efforts of our Associate Art Director Linda Zerella and Directory Editor Ken Richardson. The number of speaker makers is, however, down by one to 340.

Amplifiers is again this year the second largest category at 818 models from 215 companies; that's up 127 models and 22 companies. Preamps was up too, by 72 models to 485 from 186 firms, which is up by 23. Headphones has made another large increase, by 64 models to 348, from 35 companies, which is up four.

The LP area appears to be making a comeback in that turntables are up two to 112 from 41 makers (seven more), tonearms are up five to 42 from 22 makers (up two), and phono cartridges are up 20 (!) to 212 from 38 makers (up six).

There are several people I need to thank for undergoing months of eyestrain in dealing with small type and confusing handwriting to produce this Directory: Kay Blumenthal, Managing Editor; Cathy Cacchione, Art Director; Linda Zerella, Associate Art Director; Ken Richardson, Directory Editor; Gerald McCarthy, Assistant Editor; Noel Farmer, Chief Directory Slave, and Clint Vriezelaar, Assistant Directory Slave.—**E.P.**

The precision CD belt drive is so unique, it's patented.

Jitter. More than a buzzword, it causes your CDs to sound, well...digital. And it took C.E.C. to seriously address its fundamental causes.

The result is the TL 1. The first, and only, belt drive CD transport in the world.

You might have expected C.E.C.—an original equipment manufacturer of the finest analog turntables—to be the first to engineer belt drive for digital. What you would not have expected are the extraordinary results. Sound so sweet, so amazing, it's as though you've hooked up not just a superb audio component, but the full emotion and vitality of live music.

You see, all other CD transports use a high-torque motor with the disc perched directly on the spindle. Its miniscule bearings can only support the scant weight of the CD – which,

WHY YOU SHOULD SPEND THOUSANDS ON A CD TRANSPORT BUILT AROUND A RUBBER BAND.

in itself, is prone to warping and resonances. The resulting microvibrations contaminate the data stream with jitter.

So, how does the TL 1 minimize jitter? C.E.C. uses a smooth-as-silk, low-torque motor isolated by a drive belt. This allows an independently suspended bearing to support an enormous CD stabilizing clamp – with over 26 times the rotational inertia of the typical transport. Inspired by the great analog turntables, the TL 1 combines massive amounts of steel, aluminum and brass to weigh a rock-solid 38 pounds.

Bob Harley of *Stereophile* sums it up nicely, "The C.E.C. is unquestionably a remarkable transport. Its smoothness, ease and liquidity set a new standard in digital playback.

"I can enthusiastically recommend the C.E.C. TL 1. It is not only an eminently musical transport, but also a gorgeous—and innovative—piece of audio equipment."

To fully appreciate the sonic virtues of the TL 1, visit your C.E.C. dealer and hear the finest CD transport in the world – built around a rubber band.

Stereophile *Class A Recommended and their CD Transport of the Year.*

PARASOUND

Exclusive North American Distribution: Parasound Products, Inc. 950 Battery Street, San Francisco, CA 94111
415-397-7100 • Fax 415-397-0144

CD PLAYERS & TRANSPORTS

MANUFACTURER	Model (RI)=Remote Included, (RO)=Remote Optional	Disc Capacity	Decoding System: Number of Bits—Oversampling Rate	Analog Outputs: Fixed=F, Variable=V, Balanced=B, Headphone=H	Digital Outputs Included—See Code	Frequency Response, Hz to kHz, ±dB	S/N Ratio, "A" Wtd., dB	THD, %	Remaining-Time Display: To Disc End=D, To Track End=T, Both=B	Number of Programmable Selections	Repeat Functions: Entire Disc=D, Track=T, A-B Phrase=P, Entire Program=E, Random Play=R	Weight, Lbs.	Price, $	Notes
DIGITAL OUTPUTS C=Coaxial (S/P DIF) T=Toslink (Plastic Fiber-Optic) A=AT&T Style (Glass Fiber-Optic) B=Balanced (AES/EBU)														
ACCUPHASE	DP-65(RI)	1	20-8X	F/B	C/T	4-20 ±0.3	118	0.0025	B	16	D/T/P/E	35	5995.00	
	DP-90(RI)	1			C/T/A/B				B		D/T/P/E	46	7595.00	CD transport.
ACURUS	ACD 11(RI)	1	1-32X	F	C	20-20 ±0.2	100	0.003	B	20	D/T/E	20	799.00	
ADCOM	GCD-600(RI)	5	16-4X	F/V	C	20-20 +0,-0.5	100	0.005	B	20	D/T/P/E/R	15	600.00	Selectable polarity.
ALTIS AUDIO	CDT-2(RI)	1			†				D		D/R	20	3950.00	Top-loading CD transport. †Coaxial, AT&T, and SMA optical.
	Ultima(RI)	1			†				D		D/R	85	11,500.	As above.
AMC	CDM7(RI)	1										25	499.00	CD transport, requires digital output (C/T/A) module, $180.00; accepts D/A modules (solid state, $180.00; tube with balanced output, $400.00).
	CD6(RI)	1	1	F	C/T	20-20	95	0.003				25	599.95	
ARCAM	Alpha 1CD(RI)	1	16	F	C	20-20 ±0.5	105	0.005	B		D	12	599.00	Delta Sigma D/A conversion.
	Alpha 5CD(RI)	1	16-4X	F	C	20-20 ±0.2	105	0.0005	B		D	14	899.00	
	Delta 270(RI)	1	†	F/V	C	20-20 ±0.2	103	0.0005	B		D	15	1600.00	†Hybrid, 18-bit/1-bit.
	Delta 250(RI)	1			C/T				B		D	15	1500.00	CD transport; master clock sync with Delta Black Box 50 and Delta Black Box 500 D/A converters; four digital outputs; optional plug-in AT&T output, $299.00.
AUDIO ALCHEMY	ACD I(RI)	1	18-8X	F	C	20-20 ±0.1	95	0.01	D	16	D/T/P/E	10	399.00	
	ABT I(RI)	1			C				D	16	D/T/P/E	10	399.00	CD transport; includes external power supply.
	DDS II(RI)	1			C				D	16	D/T/P/E	15	699.00	CD transport.
AUDIOLAB	8000CDM(RI)	1			C/B								2100.00	CD transport.
AUDIOMECA	Kreatura(RI)	1	18									20	1995.00	
	Mephisto(RI)	1									E	22	2895.00	Top-loading CD transport; optional AT&T and AES/EBU outputs.
AUDIO RESEARCH	CD1(RI)	1	16-256X	F/B	C/T/A/B	0.1-20 ±0.2	95	0.01	B		D/T	17	2995.00	
	CDT1(RI)	1			C/T/A/B				B		D/T	16	2495.00	CD transport.
BANG & OLUFSEN	CD7000(RO)	1	16-4X	F	C	3-20 ±0.3	96	0.005	D†	20		14	1250.00	Remote operation via B & O receiver. †Displayed on system remote.
BITWISE AUDIO TECHNOLOGIES	Musik System	1			C/T/A				B	24	D/T/E	20	2450.00	CD transport; master clock sync with Musik System Zero Plus and Musik System Two tc D/A converters.
	CDT-One(RI)													
CALIFORNIA AUDIO LABS	DX-1(RI)	1	1-32X	F	C	10-20 ±0.2	91	0.007	B	20	D/T/E/R	11	595.00	Delta Sigma D/A conversion.
	Icon MKII(RI)	1	18-8X	F	C	10-20 +0,-0.2	102	0.002	B	20	D/T/E/R	17	895.00	Optional Toslink output.
	Tercet MKIV(RI)	1	20-8X	F	C	10-20 ±0.05	103	0.004	B	20	D/T/E/R	22	1495.00	Coaxial digital input.
	Delta Transport(RI)	1			C/T/B				B	20	D/T/E/R	11	895.00	CD transport; optional AT&T output.
CAMELOT TECHNOLOGY	Merlin(RI)	1			C/B				B	20	D/T/E	9	1195.00	CD transport; optional AT&T output.
CARVER	SD/A-390+(RI)	5	1-8X	F/V/H	C	20-20 ±0.5	95	0.1	B	20	D/T/P/E	15	750.00	Tube; soft EQ.
	SD/A-360(RI)	5	1-8X	F/V	C/A	20-20 ±0.5	100	0.004	B	32	D/T/P/E	15	500.00	
CARY AUDIO DESIGN	CD-300(RI)	1	20-8X	F	C	4-20 ±0.1	119	0.008	T	20	D/T/E/R	17	1995.00	Tube; optional variable analog out; 24-karat gold faceplate, $399.00.
CEC	TL-1(RI)	1			C/T/A				B		D/T	40	4950.00	Belt-drive CD transport.
	TL-2(RI)	1			C/A/B				B		D/T	20	3300.00	As above.
	TL-0(RI)	1			†				B		D/T	34	17,500.	As above; custom built. †One (coaxial, AT&T, or AES/EBU).
C4	No-Touch 300(RI)	300		F	C/T					†	†	30	5000.00	Keyboard and display for title or artist search; CD-ROM capable; RS-232 port. †Software-controlled.
COUNTERPOINT	DA-11A(RI)	1			C/T/A/B						D/T	17	1495.00	CD transport; optional master clock sync with DA-10A and DA-10ST D/A converters.
CREEK	CD 42(RI)	1	16-4X	F	C	0.5	96		B		D/T/E/R	7	1100.00	
DENON	DP-S1(RI)	1			C/T/A/B				B	20	D/T/E/R	37	8000.00	CD transport; master clock sync with DA-S1 D/A converter.
	DCD-3000(RI)	1	20-8X	F/H		20-20 ±0.2	118	0.0018	B	20	D/T/E/R	20	1200.00	Proprietary D/A conversion.
	DCD-1015(RI)	1	20-8X	F/V/H	C	20-20 ±0.2	112	0.0025	B	20	D/T/E/R	15	550.00	As above.
	DCD-815(RI)	1	18-8X	V/H	C	20-20 ±0.2	107	0.003	B	20	D/T/P/E/R	9	300.00	
	DCM-460(RI)	5	20-8X	F/V/H	C	20-20 ±0.2	110	0.0025	B	20	D/T/E/R	13	430.00	As above.
	DCD-615(RI)	1	18-8X	V/H		20-20 ±0.2	106	0.003	B	20	D/T/E/R	8	250.00	
	DCM-560(RI)	5	20-8X	F/V/H	C	20-20 ±0.2	113	0.0020	B	20	D/T/E/R	15	600.00	As above.
	DCM-340(RI)	5	18-8X	F/H		20-20 ±0.2	106	0.003	B	20	D/T/E	13	300.00	
	LA-2500(RI)	1		F/H	T	20-20 ±0.2	113	0.0025	B	20	D/T/E/R	20	700.00	CD/videodisc player.
	LA-3500(RI)	1	20-8X	F/H	C	20-20 ±0.2	118	0.0018	B	20	D/T/E/R	25	2000.00	As above.
	DN-1200F/C(RI)	200	20-8X	F	B	2-20 ±0.2	110	0.0025			D/E/R		4000.00	Changer and controller in separate chassis.
DPA DIGITAL	T1(RI)	1			C/T				B	30	D/T/P/E	16	1595.00	CD transport; master clock sync with TLB-II, TBB, and PDM One Series 3 D/A converters.
DUAL	CD5150RC(RI)	1	16-4X	H		20-20 ±0.1	100	0.01		20	D/T/E	12	555.00	
	CD1070RC(RI)	1	18	H		20-20 ±0.5	103	0.01		16		10	345.00	
DUSON	CD 100(RI)	1	18-8X	F	C	2-20 ±0.2	107			20	D/P/E	31		Removable D/A converter.
DYNACO	CDV-1(RI)	1	1	V	C	20-20 ±0.5	96	0.001	B	16	D/T/P/E		699.00	Tube output stage.
EAD	CD-1000(RI)	1	20-4X	F	C	0-20 ±0.1	100	0.001	T	20	D/T/E/R	15	1599.00	Dual differential D/A converter.
	T-1000(RI)	1			C/A				T	20	D/T/E/R	15	1199.00	CD transport.
	T-8000(RI)	1			C/T/A/B				B	24	D/T/P/E/R	42	3950.00	CD transport/videodisc player.
ELITE	PD-S95(RI)	1			C/T					24	D/T/E/R	39	2000.00	CD transport.
	PD-65(RI)	1	1-384X	F	C/T	2-20	111	0.002	B	24	D/T/E/R	21	800.00	Legato Link D/A conversion.
	PD-54(RI)	1	1-384X	F	C/T	2-20	112	0.0021	B	24	D/T/E/R	11	500.00	As above.
	PD-32(RI)	1	1-384X	F/H	T	2-20	108	0.026	B	24	D/T/E/R	9	400.00	
	PD-F107(RI)	100	1-384X	F	C	2-20	98	0.03	B	32	D/T/E/R	22	800.00	As above; disc title display on remote.
	PD-M77(RI)	6	1-384X	F/H	C/T	2-20	105	0.029	B	40	D/T/E/R	14	770.00	Legato Link D/A conversion; five-mode DSP.
	PD-M53(RI)	6	1-384X	F/H	C/T	2-20	105	0.028	B	40	D/T/E/R	11	460.00	
	CLD-97(RI)	1	1	F	C/T	4-20	117	0.0017		24	D/T/P/E/R	38	2500.00	CD/videodisc player; dual Legato Link D/A conversion.
	CLD-53(RI)	1	1-384X	F/H	T	4-20	116	0.0017		24	D/T/P/E/R	20	850.00	CD/videodisc player.

Hear the music, not the machine.

Has listening to music recorded on CD's become an uninspired routine instead of the releasing experience it once was? Maybe it's because you're hearing more of your digital playback machinery and less of the music. In an era when most CD players and transports offer the same bland, assembly-line sonic experience, Audio Research is proud to announce two new products which serve the music instead of digitally enslaving it.

The CDT1 compact disc transport and the CD1 compact disc player both use innovative engineering–along with patented Audio Research circuits–to bring you higher resolution from the compact disc medium than you've ever encountered before. This new standard of performance is due in part to more effective mechanical isolation and electronic elimination of digital jitter–the electronic entropy that drags on laser servos, error-correction circuitry and power supplies to hold back the full reproduction of a life-like musical experience. (Hence the flat, dimension-less sound of much previous CD sound.)

Add Audio Research's advanced, highly regulated power supplies and, in the case of the CD1, an innovative analog stage with low impedance output drive, and you have two machines which honestly advance the state of the art in music reproduction from CD sources.

Both transport and player offer a full complement of digital output options, including ST-standard glass optical, BNC-coaxial, AES-EBU (XLR) and TOSLINK. The CD1 also includes analog outputs for both balanced (XLR) and single-ended (phono plug) connection to your preamp. In short, both CDT1 and CD1 are equipped for easy incorporation into any music reproduction system. And both include remote control, standard.

So, the choice is yours. For superb performance with any outboard digital-to-analog processor, it's the CDT1 compact disc transport. For all-round musicality in a single chassis (with the option of later use as a transport), it's the CD1 compact disc player.

Some audio critics have said that digitally encoded music has finally come of age. We say it's been reborn. Experience it soon at your nearest authorized Audio Research retail specialist.

audio research

HIGH DEFINITION®

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Choosing between the CDT1 transport and the CD1 transport-player.

If you already own an outboard digital-to-analog converter or are planning to purchase one, the CDT1 transport is probably your best choice, since you will not need the onboard converter and analog section of the CD1. But if your audio budget does not permit the immediate consideration of a high-quality outboard converter, or if spatial constraints dictate a single-chassis design without sonic compromise, then the CD1 is likely your best consideration.

Remember, the CDT1 and the CD1 perform identically as compact-disc transports, each having the same complement of digital-output options. The only difference is in having the convenience of onboard digital signal conversion and an analog output stage in the CD1–and thus its higher initial cost. The CDT1 is not factory-retrofittable to include the CD1 analog output, so your initial choice is an important one.

InfraRed Remote Control

The CDT1 and CD1 are both equipped with IR remote-control capability and hand-held controller as standard equipment. Control functions such as Scan, Shuffle, Repeat, Time, Stop, Pause, Track Up/Down and play are all accessible from the comfort of your listening chair. (The CD1 has fixed-level analog outputs, so volume level must be controlled via your preamplifier.)

CD1 SPECIFICATIONS

OUTPUTS, ANALOG: (Stereo)
1. Balanced XLR 4.2V RMS (±12.5dBv) max.
2. Unbalanced RCA 2.1V RMS (+6dBv) max..

OUTPUT IMPEDANCE: (Analog)
350 ohms balanced, 175 ohms unbalanced.

FREQUENCY RESPONSE:
0.1–20,000Hz ± 0.2dB

SIGNAL TO NOISE RATIO: 95dBA

DISTORTION: -80dB (0.01%) 1kHz

CHANNEL SEPARATION: 94dB 1kHz

PHASE LINEARITY: ±0.5° 20-20,000kHz

CD1/CDT1 SPECIFICATIONS

OUTPUTS, DIGITAL:
(to external Digital-to-Analog Converter)
1. XLR Balanced AES/EBU 110-ohm 4V P-P
2. BNC coax SPDIF 75-ohm 0.7V P-P.
3. TOSLINK fiber optical -19dBm, 660nm.
4. ST-type glass fiber optical -12dBm, 875nm, 62.5/125µm fibers.

SIGNAL FORMAT (disc):
Sampling frequency: 44.1kHz
Quantization Bit: 16bit linear per channel.
Channel bit rate: 4.3218Mb/sec.
Channel modulation code: EFM (8 –14 modulation).
Error correction: CIRC (cross interleave Reed Solomon Code.)

DRIVE MECHANISM:
Phillips CDM-12.1 with magnetic disc clamping.
Discs: Accepts 5" (12cm) and 3" (8cm) sizes.
Wow & Flutter: Unmeasureable (Quartz stability)

OPTICAL PICKUP:
Type: 3-beam LDGU (Laser Diode & Grating Unit), with holographic diffraction light pen.
Laser: GaAlAs semiconductor, 780nm, 0.5mW max output.
Servo: Digitally-controlled low-inertia linear positioning actuator.

DIGITAL MICROPROCESSORS:
1. Servo/Control microprocessor.
2. Signal data microprocessor.

JITTER REDUCTION: High-stabillity crystal-controlled re-clocking for all outputs.

DISPLAY: Six-digit vacuum fluorescent, with optical filter.

TRANSPORT CONTROLS (soft-touch buttons):
OPEN/CLOSE disc drawer
PLAY disc
TRACK change up/down
PAUSE program
STOP disc
TIME elapsed/remaining, track or disc
REPEAT track/disc
SHUFFLE random sequence play
SEARCH med/rapid, forward/back
SCAN ten-seconds each track
POWER main switch

IINFRARED REMOTE CONTROL FUNCTIONS:
(Standard RC5 code, 35ft max distance)
OPEN/CLOSE disc drawer
SELECT track number
SCAN ten-seconds each track
REPEAT track/disc
PAUSE program
STOP program
PLAY disc
PREVious track
NEXT track
SHUFFLE random sequence play.

POWER REQUIREMENTS (detachable power cord):
100-135VAC 60Hz (200-270VAC 50/60Hz), 15 watts maximum.

DIMENSIONS (standard rack panel): 19" (48 cm) W x 5¼" (13.4 cm) H x 11¾" (29.8 cm) D Handles extend 1½" (3.8 cm) forward of the front panel. Rear connectors extend ¾" (1.9 cm).

WEIGHT: 16 lbs. (7.3 kg) Net; 26 lbs. (11.8 kg) Shipping.

Specifications subject to change without notice.

Two-Year Limited Warranty

The CD1 and CDT1 are backed by a Two-Year Limited Warranty: For one year from date of purchase, Audio Research pays round-trip freight charges on any equipment requiring warranty service at the factory. See your authorized Audio Research dealer for details.

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CD PLAYERS & TRANSPORTS

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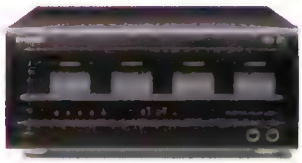
DIGITAL OUTPUTS C=Coaxial (S/P DIF) T=Toslink (Plastic Fiber-Optic) A=AT&T Style (Glass Fiber-Optic) B=Balanced (AES/EBU)														
ENSEMBLE	Dichrono Drive(RI)	1			C/B				B	20	D/T/P/E	30	8650.00	CD transport.
ESOTERIC	X-1(RI)	1	25-8X	B	C/T	0-20 ±0.5	110	0.0013	B	40		37	5000.00	
	P-2s(RI)	1			C/T/A				B	40	D/T/P/E	31	7000.00	CD transport.
	P-2(RI)	1			C/T				B	40	D/T/P/E	29	4000.00	As above.
	P-10(RI)	1			C/T				B	20	D/T/P/E	22	2000.00	As above.
	P-700(RI)	1			C/T				B	20	D/T/P/E	16	1500.00	As above.
FISHER	DAC-503(RI)	5	1-8X	F	C	20-20	100	0.04	B	32	D/T/E	14	250.00	
	DAC-2403(RI)	24	1-8X	F	C	20-20	100	0.03	B	48	D/T/E	15	350.00	
	PCD-60	1	1-8X	F/H		20-20 ±3	80	0.09	B	22	D/T/E	¾	250.00	Portable; 10-S anti-skip system; three-step EQ; car kit.
	PCD-50	1	1-8X	F/H		20-20 ±3	80	0.09	B	22	D/T/E	¾	200.00	Portable; anti-skip system; three-step EQ.
	PCD-5	1	1-8X	F/H		20-20 ±3	80	0.09	B	22	D/T/E	¾	230.00	As above; car kit.
G AND D TRANSFORMS	Reference One(RI)	1			C				B	24	D/T/E/R	10	649.00	CD transport; headphone jack; optional AES/EBU output.
GEMINI SOUND PRODUCTS	CD-4000	1	18-8X	F/H		20-20 ±0.5	104	0.09	B	0	P	9	549.00	
	CD-8000	1	18-8X	F		20-20 ±0.5	104	0.09	B	0	P	9	659.00	Two half-rack chassis.
	CD-9000	(2)1	18-8X	F		20-20 ±0.5	104	0.09	B	0	P	14	1099.00	Two disc drawers.
GOLDSTAR	FH-R20R(RI)	†	-8X							32	D/T/P/R	16	229.95	†Carousel changer. Dual D/A converters; reloadable during play.
HARMAN KARDON	HD 7325(RI)	1	18-4X	F	C	4-20 +0,-1.5	100	0.006	B	30	D/T/P/E	10	319.00	
	HD 7525(RI)	1	18-4X	F	C	4-20 +0,-1	103	0.008	B	30	D/T/P/E	12	569.00	Real-time linear smoothing circuit.
	HD 7725(RI)	1	18-8X	F/V	C/T	4-20 +0,-0.5	105	0.0025	B	30	D/T/P/E	19	899.00	As above; dual D/A converters.
	FL 8400(RI)	5	18-8X	F/H	T	4-20 +0,-1	103	0.008	B	32	D/T/P/E	12	379.00	Reloadable during play.
JVC	XL-Z1050TN(RI)	1	1-8X	F/V/H	C/A	2-20	114	0.0014	B	32	D/T/P/E	17	800.00	
	XL-MC100(RI)	100	1-8X	F/H		2-20	107		T	32	D/T/E		999.95	Changer and controller in separate chassis; title display on remote.
	XL-M509(RI)	7	1-8X	F/H		2-20	107	0.002	T	32	D/T/E/R	11	399.95	6 + 1 changer; remote has magazine memory.
	XL-M415(RI)	7	1-8X	F/H		2-20	107	0.002	T	32	D/T/E/R	11	329.95	6 + 1 changer.
	XL-F215(RI)	5	1-8X	F/H		2-20	107	0.0022	T	32	D/T/E/R		319.95	Reloadable during play.
	XL-F115	5	1-8X	F/H		2-20	107	0.0022	T	32	D/T/E/R		279.95	As above.
	XL-V261(RI)	1	1-8X	F/H		2-20	106	0.0025		32	D/T/E/R	8	219.95	Peak level search.
	XL-V161	1	1-8X	F/H		2-20	106	0.0025		32	D/T/E/R	7	199.95	As above.
	XL-GM800TN(RI)	7	16-4X	F/H		2-20		0.05		32	D/T/P/E	12	850.00	6 + 1 changer/karaoke; CD + Graphics.
	XL-P60	1	1-8X	F/H		2-20 ±1.5				20	D/T/E/R	⅝	299.99	Portable; dual D/A converter; intro scan; bass boost; includes car, cassette, and a.c. adaptors.
	XL-P40	1	1-8X	F/H		2-20 ±1.5				20	D/T/E/R	⅝	179.99	Portable; intro scan; bass boost; includes headphones.
KENWOOD	DP-M7750(RI)	7	1-8X	F/V/H		4-20 ±1	96	0.005	B	32	D/T/E/R	12	399.00	6 + 1 magazine changer; reloadable during play.
	DP-M5560(RI)	7	1-8X	F		8-20 ±1	94	0.005	B	20	D/T/E/R	12	249.00	As above.
	DP-M3360	7	1-8X	F		8-20 ±1	94	0.005	B	20	D/T/E/R	11	229.00	As above.
	LVD-320(RI)	1	1-8X	F/V/H		4-20 ±1	115	0.003	B	20	D/T/E/R	18	599.00	CD/videodisc player.
	LVD-820R(RI)	1	1-8X	F/V/H		4-20 ±1	98	0.006	B	20	D/T/E/R	20	799.00	CD/two-sided videodisc player.
	DP-2060(RI)	1	1-8X	F/H		8-20 ±1	94	0.005	B	20	D/T/E/R	8	149.00	
	DP-R6060(RI)	5	1-8X	F/V/H		4-20 ±1	94	0.007	B	32	D/T/E/R	11	329.00	Rotary changer; reloadable during play; CD + Graphics.
	DP-R5060(RI)	5	1-8X	F/V/H		4-20 ±1	94	0.007	B	32	D/T/E/R	11	269.00	Rotary changer; reloadable during play.
	DP-R4060(RI)	5	1-8X	F/V/H		4-20 ±1	94	0.007	B	32	D/T/E/R	11	239.00	As above.
	DP-R3060	5	1-8X	F/V/H		4-20 ±1	94	0.007	B	32	D/T/E/R	11	199.00	As above.
KINERGETICS RESEARCH	KMD 22(RI)	1	20-8X	F	C/T/A	20-20 ±0.5	98	0.01	T	10	D/T/E	27	2295.00	CD/videodisc player.
	KMD 28 Ultra(RI)	1	20-8X	F/V/B	C/T/A	20-20 ±0.5	100	0.01	T	10	D/T/E	40	4995.00	As above; input selection and volume control via remote.
KRELL	DT-10(RI)	1			C/T/A/B				D	20	T	36		CD transport; master clock sync with Reference 64 D/A converter.
	KPS-20i(RI)	1	24-16X	F/B	C	20-20 +0,-0.2		0.005	D	20	T	39	9000.00	Software based; top loading; input selection via remote; CD transport version, KPS-20t (master clock sync with Reference 64 D/A converter).
	KPS-20i/I(RI)	1	24-16X	F/B	C	20-20 +0,-0.2		0.005	D	20	T	39		Software-based decoding; top loading; input selection and volume control via remote.
MARK LEVINSON	No. 31(RI)	1			C/T/A/B				B	30	D/T/P/E	64	8495.00	CD transport, upgradable.
LINEAR ACOUSTIC	LACD-1(RI)	1	1-192X	F/V/B/H	C/T	10-20 +0.1,-0.4	115	0.0005	B	99	D/T/E		2933.00	Digital volume control.
LINN	Karik(RI)	1	1-256X	F	C/T				B	20	D/T/P/E	12	3395.00	Master clock sync with Numerik D/A converter.
	Mimik(RI)	1	1-256X	F	C				B	20	D/T/P/E	9	1495.00	
LUXMAN	D-373(RI)	1	18-8X	F/V/H	T	5-20 ±1	105	0.006	B	24	D/T/P/E	17	1000.00	
	D-500XS(RI)	1	16-4X	F/V	T	5-20 ±0.5	105	0.004	B	20	D/T/P/E	37	7000.00	
	D-500(RI)	1	18-8X	F/V	T	5-20 ±0.5	105	0.004	B	20	D/T/P/E	33	5000.00	
MAGNAVOX	CDC 745(RI)	5	1-192X	F		20-20 ±0.1	100	0.003	B	30	D/T/P/E	14	169.95	Reloadable during play.
	CDC 794(RI)	5	1-192X	F		20-20 ±0.1	100	0.003	B	30	D/T/P/E	14	189.95	As above.
MARANTZ	CC-65(RI)	5	1-32X	F	C	20-20 ±0.2	100	0.025	B	32	D/T/E/R	15	399.00	Peak leve search.
	CC-45(RI)	5	1-32X	F	C	20-20 ±0.2	100	0.025	B	32	D/T/E/R	14	299.00	As above.
	LV-510(RI)	1	1-32X	V/H	T	20-20 ±0.2	100	0.025	B	24	D/T/E/R	23	799.00	CD/two-sided videodisc player; separate CD drawer.
	CD-1020(RI)	1	1-32X	H	T	20-20 ±0.2	100	0.025	B	30	D/T/E/R	14	349.00	
	CD-11 MK2(RI)	1	1-64X	F/B	C/T	20-20 ±0.1	108	0.0015	B	24	D/T/P/E/R	37	2500.00	
	CD-63 SE(RI)	1	1-32X	V/H	C/T	20-20 ±0.2	104	0.002	B	30	D/T/P/E/R	14	499.00	
	CD-63(RI)	1	1-32X	V/H	C/T	20-20 ±0.2	104	0.0025	B	30	D/T/P/E/R	13	399.00	Peak level search.
	CD-53(RI)	1	1-32X	V/H	C	20-20 ±0.2	104	0.0025	B	30	D/T/P/E/R	12	349.00	As above.
McCORMACK AUDIO	Digital Drive SST-1(RI)	1			C				B	30	D/T/E/R	18	1495.00	CD transport; disc-damping system; optional AT&T and/or AES/EBU outputs.
McINTOSH	MCD7008(RI)	7	20-8X	F/V	C	5-20 +0,-0.5	107	0.002	D	50	D/E/R	25	2000.00	
MELOS AUDIO	CDT-BIT(RI)	1	1-256X	F		20-20 ±0.3	85	0.09	T	20	D/T	30	1795.00	Digital and tube analog stages in separate chassis.
	CDD(RI)	1			C/T				T	20	D/T	26	1195.00	CD transport; optional AT&T and AES/EBU outputs; optional jitter filter.

CD PLAYERS & TRANSPORTS

MANUFACTURER	Model (RI)=Remote Included, (RO)=Remote Optional	Disc Capacity	Decoding System; Number of Bits—Oversampling Rate	Analog Outputs: Fixed=F, Variable=V, Balanced=B, Headphone=H	Digital Outputs Included—See Code	Frequency Response, Hz to kHz, ±dB	S/N Ratio, "A" Wtd., dB	THD, %	Remaining-Time Display: To Disc End=D, To Track End=T, Both=B	Number of Programmable Selections	Repeat Functions: Entire Disc=D, Track=T, A-B Phrase=P, Entire Program=E, Random Play=R	Weight, Lbs.	Price, $	Notes
DIGITAL OUTPUTS C=Coaxial (S/P DIF) T=Toslink (Plastic Fiber-Optic) A=AT&T Style (Glass Fiber-Optic) B=Balanced (AES/EBU)														
MERIDIAN	506(RO)	1	1-64X	F	C/T	20-20 ±0.01	103	0.004	B	32	D/T/E	19	1495.00	
	508(RO)	1	2-64X	F/B	C/T	20-20 ±0.01	106	0.002	B	32	D/T/E	21	2350.00	
	500(RO)	1			C/T/B				B	32	D/T/E	19	1650.00	CD transport.
	602(RI)	1			C/T				B	32	D/T/E	19	2750.00	As above.
METAXAS AUDIO SYSTEMS	Phos(RI)	1	20-8X	F/B	C/B	20-20 ±0.5	115	0.002	B	25	D/T/P/E	20	2700.00	
	Reference(RI)	1	20-8X	F/B	C/B	20-20 ±0.5	120	0.002	B	30	D/T/P/E	120	18,500.	Includes power supply and stand.
MICROMEGA	Stage 1(RI)	1	1-256X	F/H	C	20-20 +0,-0.5			D	20	D/T/P/R	10	695.00	Double-speed play for dubbing; upgradable to Stage 2 or Stage 3 (below).
	Stage 2(RI)	1	1-256X	F/H	C	20-20 +0,-0.5			D	20	D/T/P/R	10	895.00	Double-speed play for dubbing; upgradable to Stage 3.
	Stage 3(RI)	1	1-256X	F/H	C	20-20 +0,-0.5			D	20	D/T/P/R	11	1295.00	Double-speed play for dubbing.
	Drive 1(RI)	1			C/T/B				D	20	D/T/P/R	10	895.00	CD transport; optional AT&T output.
	Drive 2(RI)	1			C/T/B				D	20	D/T/P/R	10	1350.00	As above.
	T-Drive(RI)	1			C/T/B				D	20	D/P/R	13	1695.00	As above.
	Duo CD3.1(RI)	1			C/T/B				D	20	D/R	13	2195.00	As above.
	Duo CD2.1(RI)	1			C/T/A				D	20	D	18	3495.00	As above.
	Trio 3CD(RI)	1			C/T/A				D	20	D	19	3495.00	As above; powered by Trio 3BS D/A converter or by external power supply; optional supply, $975.00.
MONARCHY AUDIO	DT-30(RI)	5	1-64X	F	C/T/B	20-20 ±0.1	105	0.003	B	24	D/T/P/E/R	45	1199.00	CD changer/videodisc player.
	DT-40A(RI)	1	16-4X	F	C/B	20-20 ±0.1	100	0.003	B	24	D/T/P/E/R	45	1499.00	CD/videodisc player.
MSB TECHNOLOGY	MSB Gold LSI Transport(RI)	1			C/T/A				B	20	D/T/P/E	70	2995.00	CD transport/double-sided videodisc player; optional AES/EBU output, $495.00.
	MSB Silver CD Player(RI)	1	16-4X	F		5-20 ±0.05	105	0.015	B	20†	D/T/P/E	52	2795.00	†On 144 discs.
	MSB Silver CD Transport(RI)	1			C				B	20†	D/T/P/E	52	2795.00	CD transport.
MTX SOUND-CRAFTSMEN	CD-100(RI)	1	1-256X	F	C	20-20 ±0.005	100	0.0025	D	16	D/E	13	599.95	Compander circuit.
MUSEATEX AUDIO	CDD1(RI)	1			C/T				B		D/T/P	22	1749.00	CD transport; anti-jitter circuitry.
MUSICAL CONCEPTS	Enigma VII(RI)	1	1-384X	F	C/T	2-20	110	0.003	B	24	D/T/E/R	11	695.00	DSP.
	Epoch VII(RI)	1	1-384X	F	C/T	2-20	110	0.003	B	24	D/T/E/R	12	995.00	As above.
	Entre(RI)	1	1-384X	F	C	5-20 ±0.5	104	0.003	B	30	D/T/P/E/R	13	495.00	Digital volume control via remote.
	CDT-5(RI)	1	1-384X	F	C				B	30	D/T/P/E/R	13	495.00	
	CDT-4(RI)	1	1-384X	F	C/T				B	24	D/T/E/R	12	695.00	
	CD-2(RI)	1	1-384X	F	C/T	2-20	110	0.003	B	24	D/T/E/R	17	1495.00	DSP.
MUSIC & SOUND	CDT-1(RI)	1			C/T	20-20 ±0.1			B	16	D/T/P/E	15	750.00	CD transport.
MXC	CD-2000	1	1-8X		C					20		1	149.99	Portable; includes power adaptor and recharger.
NAD	502(RI)	1	MASH	F	C	5-20 ±0.5	105	0.0025	B	21	D/T	13	299.00	
	513(RI)	3	MASH	F	C	10-20 ±0.5	105	0.003	B	32	D/T/E/R	12	399.00	Edit function.
NAIM AUDIO	NA CD3(RI)	1	16-4X	F		10-18 ±0.1			B	16	D/E	14	1895.00	Swing-out disc drawer.
	NA CDI(RI)	1	16-4X	F		10-18 ±0.1			B	16	D/E	24	3565.00	Top loading.
	NA CDS(RI)	1	16-4X	F		10-18 ±0.1			B	16	D/E	44	6925.00	Two chassis.
NAKAMICHI	MB-4s(RI)	7	16-4X	F	None	10-20 ±0.5	87	0.035	D	50	D/T/E	11	399.00	Music Bank changer.
	MB-3s(RI)	7	18-8X	F	None	5-20 ±0.5	96	0.006	D	50	D/T/E	12	499.00	As above.
	MB-2s(RI)	7	18-8X	H	C	5-20 ±0.5	96	0.004	D	50	D/T/E	12	599.00	As above; system remote jack.
	MB-1s(RI)	7	20-8X	H	C	5-20 ±0.5	100	0.0035	D	50	D/T/E	12	799.00	As above.
	1000 MB Transport (RI)	7			C/T				D	50	D/T/E	35	6000.00	Music Bank changer transport; optional AT&T output, $850.00.
NIKKO AUDIO	NLD3000(RI)	1	18-8X	H		4-20	105		B	32	D/T/P/E/R	22	349.95	CD/videodisc player.
	NCD915R(RI)	1	16-4X	H		20-20 ±1	80	0.08	D	21	D/T/P/R		104.95	
NSM	3101 FPS(RI)	100	1-256X	F/V/H	C/T	20-20 ±0.5	95	0.0025	T	3675	D/T/P/E/R	56	3250.00	Two chassis, programmable controller (with single-disc player) and 100-disc changer.
	3101 AC	100	1-256X	F/V	C/T	20-20 ±0.5	95	0.0025				44	2750.00	Changer module; for computer interface or use with multi-zone processor.
NUMARK	CD7020(RI)	2	18-8X			20-20	90	0.005	B		T	14	999.00	
	CD710	1	18-8X			20-20	90	0.005	B		T	11	899.00	
ONIX	CD33(RI)	1	1-192X	V	C	20-20 ±0.5	100	0.002	B	20	D/T/P/E	13	2195.00	
ONKYO	DX-710(RI)	1	1-8X	F/H		5-20	100	0.004	B	20	D/T/E	11	220.00	Dual D/A converters; synchro start; time edit.
	Integra DX-706(RI)	1	1-8X	F/H	C/T	2-20	110	0.002	B	20	D/T/P/E	18	570.00	
	Integra DX-708(RI)	1	1-8X	F/V/H	C/T	2-20	110	0.002	B	20	D/T/P/E	20	770.00	Opto-coupling.
	Integra DX-788F(RI)	1	1-8X	F/V/ B/H	C/T/B	2-20	110	0.0015	B	20	D/T/P/E	20	1250.00	Dual D/A converters; includes XLR cables.
	DX-C211(RI)	6	1-8X			2-20	96	0.004	B	40	D/T/E	8		
	DX-C311(RI)	6	1-8X			2-20	96	0.004	B	40	D/T/E	8		
	Integra DX-C606(RI)	6	1-8X		C/T	2-20	106	0.0028	B	40	D/T/P/E	20	490.00	
	Integra DX-C909(RI)	6	1-8X		C/T	2-20	106	0.0028	B	40	D/T/P/E/R	20	660.00	Motorized output level control.
	DX-M505(RI)	6	1-8X	F/H		5-20	100	0.004	B	40	D/T/P/E	13	440.00	Magazine changer; Music File memory; dual D/A converters.
OPTIMUS	CD-7220	6	1-8X	F		2-20 +1,-2	98	0.005	B	32	D/T/E/R	8	199.99	
	CD-7250(RI)	6	1-8X	F		2-20 +1,-2	98	0.005	B	32	D/T/E/R	8	229.99	
	CD-7300(RI)	6	1-8X	V/H		2-20 +1,-2	104	0.005	B	32	D/T/E/R	8	249.99	
	CD-6400(RI)	6	18-8X	F		20-20 ±2	100	0.04		32	D/T/E/R	8	199.99	
ORITRON	HF-CDF1(RI)	1	18-8X	F/H	C/T	20-20 ±0.03	105	0.005	B	16	D/T/P/E	13	599.95	
	HF-CDF2(RI)	1		V/B/H	C/T/A/B		110	0.0001	B	20	D/T/P/E	18	1195.00	
PANASONIC	LX-101(RI)	1	MASH			4-20		0.006	B	20	D/T/P/E/R	18	550.00	CD/videodisc player.
	LX-600(RI)	1	MASH			4-20		0.003	B	20	D/T/P/E/R	20	750.00	As above.
	LX-K750(RI)	1	MASH			4-20		0.005	B	20	D/T/P/E/R	20	1000.00	CD/videodisc/karaoke player.
	LX-900(RI)	1	MASH			4-20		0.0023	B	20	D/T/P/E/R	20	1050.00	CD/videodisc player.
PARADOX	S Mod(RI)	1	1-8X	F/V/H	C/T	2-20	110	0.0014	B		D/T/R		450.00	Modification for JVC XL-Z1050.
PARASOUND	C/DP-1000(RI)	1	†	F	C	5-20 ±0.5	105	0.005	B	20	D/T/E		495.00	†Hybrid, 18-bit/1-bit; 8X. Optional AT&T and AES/EBU outputs.
PHILIPS	CD921(RI)	1	1-192X	V/H	C	20-20 ±0.1	100	0.003	B	30	D/T/E/R	9	159.95	Peak level search; auto fade; auto edit.
	CDC916	5	1-192X	F	C	20-20 ±0.1	100	0.003	B	30	D/T/E/R	14	199.95	As above; reloadable during play.
	CDC925(RI)	5	1-192X	F/H		20-20 ±0.1	100	0.003	B	30	D/T/E/R	14	219.95	Auto edit; reloadable during play.
(Continued)	CDC926(RI)	5	1-192X	V/H	C	20-20 ±0.1	100	0.003	B	30	D/T/E/R	14	229.95	As above; peak level search; auto fade.

WITH OUR HUNDRED DISC CHANGER, YOU COULD LISTEN TO MUSIC FOR FIVE STRAIGHT DAYS WITHOUT REPEATING A SINGLE SONG.
BUT IS THAT A GOOD THING?



Nonstop music for the better part of a week may be a little extreme, we admit. But it's entirely possible with Pioneer's new 100 Disc CD Player. The changer that stores all of your CDs in a regular rack space and gives you instant access to any song on any disc. In fact, all you'll ever need to touch is the remote. It lets you cue up individual tracks, and even create customized banks of songs or discs. So you'll be getting to more of your music than ever before. Just don't blow off eating, sleeping and bathing regularly.

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CD PLAYERS & TRANSPORTS

DIGITAL OUTPUTS
C=Coaxial (S/P DIF)
T=Toslink (Plastic Fiber-Optic)
A=AT&T Style (Glass Fiber-Optic)
B=Balanced (AES/EBU)

MANUFACTURER	Model (RI)=Remote Included, (RO)=Remote Optional	Disc Capacity	Decoding System: Number of Bits—Oversampling Rate	Analog Outputs: Fixed=F, Variable=V, Balanced=B, Headphone=H	Digital Outputs Included—See Code	Frequency Response, Hz to kHz, ±dB	S/N Ratio, "A" Wtd., dB	THD, %	Remaining-Time Display: To Disc End=D, To Track End=T, Both=B	Number of Programmable Selections	Repeat Functions: Entire Disc=D, Track=T, A-B Phrase=P, Entire Program=E, Random Play=R	Weight, Lbs.	Price, $	Notes
PHILIPS (Continued)	CDC935(RI)	5	1-192X	F/H	C	20-20 ±0.1	100	0.003	B	30	D/T/E/R	14	249.95	Auto edit; reloadable during play; Favorite Track Selection.
	CDC936(RI)	5	1-192X	V/H	C	20-20 ±0.1	100	0.003	B	30	D/T/E/R	14	259.95	As above; peak level search; auto fade.
PINK TRIANGLE	Cardinal CD Player(RI)	1	1-196X	F/B	C	2-22 ±0.5	110	0.003	B	16	D/T/P/E/R	12	1995.00	Master clock sync with Dacapo and Ordinal D/A converters; auto space for dubbing; intro scan.
	Cardinal Transport(RI)	1			C				B	16	D/T/P/E/R	8	1495.00	As above; CD transport.
PIONEER	PD-F100(RI)	100	1-384X	F		20-20	98	0.003		32	D/T/E/R	24	715.00	
	PD-F51(RI)	51	1-384X	F		20-20	98	0.003		32	D/T/E/R	16	615.00	50 + 1 changer.
	PD-TM3(RI)	18	1-384X	V/H		20-20	102	0.003	B	48	D/T/E/R	14	545.00	Three six-disc magazines; six-mode DSP.
	PD-DM802(RI)	12	1-384X	V/H		20-20	102	0.003	B	40	D/T/E/R	12	400.00	Two six-disc magazines.
	PD-M703(RI)	6	1-384X	V/H		20-20	102	0.003	B	32	D/T/E/R	8	315.00	Seven-mode DSP.
	PD-M603(RI)	6	1-384X	V/H		20-20	98	0.003	B	32	D/T/E/R	8	270.00	
	PD-M423(RI)	6	1-384X	F		20-20	98	0.003	B	32	D/T/E/R	8	245.00	
	PD-M403	6	1-384X	F		20-20	98	0.003	B	32	D/T/E/R	8	235.00	
	PD-203(RI)	1	1-384X	V/H		20-20	98	0.003	B	24	D/T/E/R	7	220.00	
	PD-103	1	1-384X	F/H		20-20	98	0.003	B	24	D/T/E/R	7	190.00	
	CLD-D703(RI)	1	1-384X	F	C/T	4-20	116	0.0017		24	D/T/P/E/R	19	1220.00	CD/videodisc player.
	CLD-D503(RI)	1	1-384X	F		4-20	115	0.0025		24	D/T/P/E/R	18	650 00	As above.
	CLD-M403(RI)	5	1-384X	F		4-20	100	0.004		24	D/T/P/E/R	21	770.00	CD changer/videodisc player.
	CLD-S303(RI)	1	1-384X	F		4-20	100	0.004		24	D/T/P/E/R	16	650.00	CD/videodisc player.
	CLD-S201(RI)	1	1-384X	F		4-20	102	0.003		24	D/T/P/E/R	16	535.00	As above.
	CLD-V840(RI)	1	1-384X	F		4-20	102			24		19	1100.00	CD/videodisc/karaoke player.
	CLD-V740(RI)	1	1-384X	F		4-20	100			24		17	900.00	As above.
	CLD-A100(RI)	1	1-384X	F/H	T	4-20	100	0.004		24	D/T/P/E	17	735.00	Interactive CD/videodisc player.
POLYFUSION	920(RI)	1			C/A				B	30	D/T/P/E/R	17	2900.00	CD transport; external power supply.
PROCEED	PCD 3(RI)	1	20-8X	F/B	C	10-20 +0,-0.2	107	0.004	D	20	D/T/E	31	2995.00	
	PDT 3(RI)	1			C/T/A/B				D	20	D/T/E	31	2495.00	CD transport.
	CD Library(RI)	100	18-8X	F/V/B	C	10-20 +0,-0.2	105	0.004	B	†	D/T/E	210	12,000.	†2970 selections, 15 programmable categories. CD transport version, $8995.00.
PROTON	AC-2200(RI)	1	1	F/H	C	20-20 ±0.5	105	0.008	B	20	D/T/P/E/R	18		
PS AUDIO	Lambda CD Drive(RI)	1			C/B						D/P/R	25	1795.00	CD transport; optional AT&T output, $300.00.
QUAD	67CD(RI)	1	18-64X	F	C	4-21 ±0.1	112	0.002	T	50	D/T/E/R	9	1595.00	Delta-Sigma D/A conversion.
QUASAR	CD832	1	1-32X	F					B	20	D/T/E	7	160.00	
	CD894(RI)	5	1-32X	F					B	32	D/T/E	11	260.00	Intro scan.
RESOLUTION AUDIO	Transport(RI)	1			C/A				B	20	D/T/E	30	1995.00	CD transport; extra outputs for use with two D/A converters.
ROKSAN	ATT-DP2(RI)	1			C				T	20	D/T/P/E	20	1995.00	CD transport; optional dealer-installed AT&T output.
	ATT-DP2A(RI)	1			C/A				T	20	D/T/P/E	20	2395.00	CD transport.
	ATT-DP2P(RI)	1	18-64X	F	C	5-20 ±0.5	105	0.005	T	20	D/T/P/E	20	2395.00	
ROTEL	RCC-940AX(RI)	5	1-192X	F	T	20-20 ±1	100	0.003	B	32	D/E/R	14	499.90	
	RCD-945AX(RI)	1	1-192X	F	C	20-20 ±0.05	100	0.0025	B	20	D/T/P/E/R	13	329.90	
	RCD-965BXLE(RI)	1	1-256X	F	C	20-20 ±0.05	100	0.0025		20	D/E/R	13	599.90	Indexing.
RSN DIGITAL	TRANS X(RI)	1			C/B							12	599.00	CD transport; optional AT&T output.
RUNCO	LJR II DA(RI)	1	16/18-64X	F	T	4-20 ±0.3	115	0.0023	B	20	D/T/P/E/R	45	4995.00	CD/videodisc player; THX certification pending.
	LJR II Transport(RI)	1		F	C/T				B	20	D/T/P/E/R	45	3995.00	CD transport/videodisc player; THX certification pending.
	LJR II Studio Transport(RI)	1		F	C/T/A/B				B	20	D/T/P/E/R	45	4995.00	As above.
SANSUI	CD390M(RI)	5	16-8X	F		5-20 ±1	95	0.03	B	30	D/T/E/R	18	199.95	Reloadable during play.
SANYO	CDP-67(RI)	1	1-8X	F/H		20-20 ±3	95	0.09	B	22	D/T/E	¾	200.00	Portable; DSP; digital anti-shock memory; wired remote; car kit.
	CDP-55	1	1-8X	F/H		20-20 ±3	95	0.09	B	16	D/T/E	¾	180.00	Portable; digital anti-shock memory; three-position EQ.
	CDP-54	1	1-8X	F/H		20-20 ±3	80	0.09	B	16	D/T/E	¾	150.00	As above.
	CDP-47	1	1-8X	F/H		20-20 ±3	80	0.09	B	16	D/T/E	¾	130.00	Portable; bass expander; car kit.
	CDP-41	1	16-8X	F/H		20-20 ±3	78	0.15	D	16	D/T/E	¾	100.00	Portable; bass expander.
SHERWOOD	CDC-5030R(RI)	5	1-8X	F/H		20-20 ±0.5	104	0.005	B	32	D/T/P/R	13	275.00	
	CD-3030R(RI)	1	1-8X	F/H		20-20 ±0.5	103	0.005	B	20	D/T/P/R	9	195.00	
SIGNATURE TECHNOLOGIES	SRd-12(RI)	1	1-128X	V/H	C/T	2-20	115	0.001	B	30	D/T/E	24	1695.00	Tube buffered output stage; indexing.
SONIC FRONTIERS	SFCD-1												1495.00	CD player.
	SFT-1												2995.00	CD transport.
SONY	CDP-215(RO)	1	-8X	F/H		20-20 ±0.5	100	0.0045	B	24	D/T/E/R	7	180.00	Time and program edit; time fade.
	CDP-315(RI)	1	-8X	F/H	T	20-20 ±0.5	100	0.0045	B	24	D/T/E/R	7	200.00	
	CDP-K1A(RI)	1	-8X	F/H		20-20 ±0.5	98	0.008	B	24	E/R	7	350.00	CD/karaoke player; program edit; pitch control.
	CDP-C245(RO)	5	-8X	F		20-20 ±0.5	102	0.0045	B	32	D/T/E/R	12	250.00	Reloadable during play.
	CDP-C345(RI)	5	-8X	F		20-20 ±0.5	102	0.0045	B	32	D/T/E/R	12	280.00	Digital servo control; peak level search.
	CDP-C445(RI)	5	-8X	F/V/H	T	20-20 ±0.5	107	0.0040	B	32	D/T/E/R	12	330.00	
	CDP-C545(RI)	5	-8X	F/V/H	T	20-20 ±0.5	107	0.0040	B	32	D/T/E/R	12	350 00	
	CDP-C745(RI)	5	-8X	F/V/H	T	20-20 ±0.5	107	0.0040	B	32	D/T/E/R	14	430.00	Custom File memory, includes DSP and level settings; timer switch.
	CDP-C910(RI)	10	-8X	F/V/H	T	20-20 ±0.5	110	0.003	B	32	D/T/E/R	14	480.00	Magazine changer; Custom File memory.
	CDP-CX151(RI)	100	-8X	F/V/H	T	20-20 ±0.5	110	0.003	B	32	D/T/E/R	22	800.00	
	CDP-CX100(RI)	100	-8X	F/V/H	T	20-20 ±0.5	116	0.0025	B	32	D/T/E/R	22	1200.00	
	D-131	1	1	F/H		20-20 +1,-2	92	0.007		22	D/T/E/R	0.6	139.95	Portable.
	D-133	1	1	F/H		20-20 +1,-2	92	0.007		22	D/T/E/R	0.6	149.95	As above.
	D-132CK	1	1	F/H		20-20 +1,-2	92	0.007		22	D/T/E/R	0.6	169.95	As above; car kit.
	D-137CR(RI)	1	1	F/H		20-20 +1,-2	93	0.006		22	D/T/E/R	0.6	169.95	Portable.
	D-231	1	1	F/H		20-20 +1,-2	93	0.006		22	D/T/E/R	0.7	159.95	As above; 3-S anti-shock memory.
	D-232	1	1	F/H		20-20 +1,-2	93	0.006		22	D/T/E/R	0.7	189.95	As above.
	D-235CK	1	1	F/H		20-20 +1,-2	93	0.006		22	D/T/E/R	0.7	219.95	As above.
	D-421SP	1	1	F/H		20-20 +1,-2	90	0.008		22	D/T/E/R	1	344.95	As above; DSP.
	D-830K	1	1	F/H		20-20 +1,-2	93	0.006		22	D/T/E/R	0.6	239.95	Portable; 3-S anti-shock memory; car kit.
	D-824K	1	1	F/H		20-20 +1,-2	96	0.0065		22	D/T/E/R	0.7	259.95	Portable; DSP; car kit.
(Continued)	D-826K	1	1	F/H		20-20 +1,-2	96	0.0065		22	D/T/E/R	0.7	279.95	As above; 3-S anti-shock memory.

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CD PLAYERS & TRANSPORTS

MANUFACTURER	Model (RI)=Remote Included, (RO)=Remote Optional	Disc Capacity	Decoding System: Number of Bits—Oversampling Rate	Analog Outputs: Fixed=F, Variable=V, Balanced=B, Headphone=H	Digital Outputs Included—See Code	Frequency Response, Hz to kHz, ±dB	S/N Ratio, "A" Wtd., dB	THD, %	Remaining Time Display: To Disc End=D, To Trk. End=T, Both=B	Number of Programmable Selections	Repeat Functions: To Entire Disc=D, Track=T, A-B Passes=P, Entire Program=E, Random Play=R	Weight, Lbs.	Price, $	Notes
DIGITAL OUTPUTS C=Coaxial (S/P DIF) T=Toslink (Plastic Fiber-Optic) A=AT&T Style (Glass Fiber-Optic) B=Balanced (AES/EBU)														
SONY (Continued)	D-828K(RI)	1	1	F/H		20-20 +1,-2	96	0.0065		22	D/T/E/R	0.7	299.95	As above.
	D-335(RI)	1	1	F/H	T	20-20 +1,-2	92	0.005		22	D/T/E/R	0.7	349.95	Portable; 6-S anti-shock memory; wired remote
	D-1000	1	1	H		20-20 +1,-3	91	0.01†		0	D	1	199.95	Portable, built-in monitor speaker. †At 1 V rms.
SONY ES	CDP-C601ES(RI)	5	-8X	F/V/H	T	2-20 ±0.3	116	0.0025	B	32	D/T/E/R	14	420.00	
	CDP-C701ES(RI)	5	-8X	F/V/H	T	2-20 ±0.3	116	0.0025	B	32	D/T/E/R	19	570.00	Seven adjustable DSP modes.
	CDP-C801ES(RI)	5	-8X	F/V/H	T	2-20 ±0.3	116	0.0023	B	32	D/T/E/R	20	770.00	Custom File memory
	CDP-C90ES(RI)	10	-8X	F/V/H	T	2-20 ±0.3	110	0.003	B	32	D/T/E/R	14	520.00	
	CDP-X202ES(RI)	1	-8X	F/V/H	T	2-20 ±0.3	117	0.0023	B	24	D/T/E/R	12	420.00	
	CDP-X303ES(RI)	1	-8X	F/V/H	T	2-20 ±0.3	118	0.0017	B	24	D/T/E/R	25	730.00	
	CDP-X707ES(RI)	1	-8X	F/V/H	C/T	2-20 ±0.3	119	0.0015	B	24	D/T/E/R	32	2000.00	Class-A output stage
STANTON	CD-33	2	16-16X	F		10-20 ±1	93	0.03	B	90		19	1175.00	Pitch control.
	CD-11	2	16-16X	F		10-20 ±1	93	0.03	T			17	710.00	As above.
SUMO	Axiom(RI)	1			C/B				B	30	D/T/R	25	899.00	CD transport; master clock sync with Theorem D/A converter.
TEAC	VRDS-20(RI)	1	20-8X	F/B	C/T/A/B	1-20 ±0.3	110	0.0013	B	20	D/T/P/E	31	2300.00	
	VRDS-10(RI)	1	20-8X	F	C/T	1-20 ±0.3	110	0.0013	B	20	D/T/P/E	22	1250 00	
	VRDS-7(RI)	1	20-8X	F	C/T	1-20 ±0.3	110	0.0015	B	20	D/T/E	20	1000 00	
	CD-P4500(RI)	1	20-8X	F/H	T	0-20 ±1	105	0.002	B	20	D/T/P/E	13	460.00	
	CD-P3500(RI)	1	20-8X	F/H	C	1-20 ±0.5	104	0.0022	B	20	D/T/P/E	10	340.00	
	PD-435(RI)	1	18-8X			5-20 ±1	100	0.005		20	D/T	8	189.00	
	PD-D860(RI)	5	18-8X			5-20 ±1	100	0.03		32	D/T	11		
TECHNICS	SL-PS840(RI)	1	1-64X	H		2-20 ±1	118	0.0018	B	32	D/T/R	12	429.95	Digital servo; peak level search
	SL-PG440(RI)	1	MASH	H		2-20 ±1	100	0.007	B	20	D/T/R	7	189.95	As above; synchro edit.
	SL-PG340	1	MASH			2-20 ±1	100	0.007	B	20	D/T/R	7	169.95	As above
	SL-PD967(RI)	5	MASH			2-20 ±1	100	0.007	B	32	D/T/E/R	10	249.95	Digital servo; intro scan.
	SL-PD867(RI)	5	MASH			2-20 ±1	100	0.007	B	32	D/T/E/R	10	229.95	As above.
	SL-PD667	5	MASH			2-20 ±1	100	0.007	B	32	D/T/E/R	10	199.95	Digital servo.
	SL-PD1000(RI)	5	MASH			2-20 ±1	100	0.007	B	32	D/T/E/R	10	299.95	Intro scan; edit function.
THETA DIGITAL	Data Basic(RI)	1			C/B				No	20	D/T/P/E	25	1750.00	CD transport; optional AT&T output.
TIMBRE TECHNOLOGY	TT-2(RI)	1			C/T/A/B				B	24	D/T/E		3495.00	CD transport.
VIMAK	DT-1000(RI)	1			C/T/A/B				B	24	D/T/P/E/R	42	5900.00	CD-ROM transport, RS232/485 port; custom indexes for 1000 discs; five digital outputs; programmable
	DT-800(RI)	1	18-64X	F/H	C/T	5-20 +0.1,-0.5	102	0.003	B	24	D/T/P/E/R	22	4500.00	Delta Sigma D/A conversion; accepts up to 24-bit data; applies dither; volume and balance control for headphone output; two digital inputs; optional AT&T input, AT&T output, and balanced analog output.
	DT-800 MKII(RI)	1	18-64X	V/H	C/T	5-20 +0.1,-0.5	102	0.003	B	24	D/T/P/E/R	26	5400.00	Digital preamplifier/CD player (see also "Preamps"); conversion, data acceptance, and dither as above, digital volume and balance controls; two digital inputs; input and output options as above.
WADIA DIGITAL	Wadia 7(RI)	1			C/T/A/B				B	40	D/T/P/E	55	11,000	CD transport; external power supply.
	Wadia 20(RI)	1			C/T/A/B				B	20	D/T/P/E	43	4000.00	CD transport.
	Wadia 22(RI)	1			C/T/A/B				B	20	D/T/P/E	25	2000 00	As above
	Wadia 16(RI)	1	24-32X	V/B	C/T/A/B				B	20	D/T/P/E	45	6750.00	Digital volume control; four digital inputs.
	Wadia 21(RI)	1	18-32X	V/B	C/T/A/B				B	20	D/T/P/E	35	5000.00	Digital volume control
	Wadia 23(RI)	1	18-16X	F/B	C/T/A/B				B	20	D/T/P/E	25	2750.00	
WIN RESEARCH	CDT-10(RI)	1			C/A/B				T	25	D/E	35	3850.00	Top-loading CD transport
YAMAHA	CDX-480(RI)	1	†	V/H		2-20 ±0.5	105	0.003	B	25	D/T/P/E/R	8	249.00	†S-Bit, 8X.
	CDC-845(RI)	5	†	V/H	T	2-20 ±0.3	118	0.002	B	40	D/T/P/E/R	13	499.00	†Pro-Bit, 8X
	CDC-745(RI)	5	†	V/H	T	2-20 ±0.5	115	0.0025	B	40	D/T/P/E/R	13	399 00	†As above
	CDC-645(RI)	5	†	V/H		2-20 ±0.5	110	0.003	B	20	D/T/P/E/R	13	299.00	†S-Bit Plus, 8X
	CDV-300K(RI)	1	†	V/H	T	20-20 ±0.5	120	0.003	B	20	D/T/P/E/R	22	899.00	CD/videodisc/karaoke player. †As above.
	CDV-870(RI)	1	†	V/H	T	20-20 ±0.5	120	0.003	B	20	D/T/P/E/R	22	749.00	CD/videodisc player. †As above.
YBA	CD 1(RI)	1	18-4X		C			0.07					6000.00	Top loading.
	CD 2(RI)	1	18-4X		C			0.07			E	35	4800.00	As above; optional balanced analog or AES/EBU output; upgradable.
	CD 3(RI)	1	18-4X		C			0.07					3400 00	Top loading; upgradable.

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D/A CONVERTERS

MANUFACTURER	Model (RI)=Remote Included, (RO)=Remote Optional	Sampling Rates: 48 kHz=A, 44.1 kHz=B, 32 kHz=C	Decoding System: Number of Bits—Oversampling Rate	Number of Converters per Channel	Preamp Functions: Volume=V, Tone=T, Source Selection=S	Provision for Future Upgrade? Board Replacement=B, ROM Change=R, Software Change=S	Analog Outputs: Fixed=F, Variable=V, Balanced=B	Digital Inputs Included, Number and Type—See Code	Digital Outputs Included, Number and Type—See Code	Frequency Response for 44.1-kHz Sampling, Hz to kHz, ±dB	S/N Ratio, "A" Wtd., dB	THD, %	Price, $	Notes
DIGITAL INPUTS/OUTPUTS C=Coaxial (S/P DIF) T=Toslink (Plastic Fiber-Optic) A=AT&T Style (Glass Fiber-Optic) B=Balanced (AES/EBU)														
ACCUPHASE	DC-91(RO)	A/B/C	†	16	V/S	B	F/B	5C/5T/1A/2B	3C/3T/1B	4-20 ±0.3	120	0.002	13,495.	†16 to 24 bits, 8X.
ADCOM	GDA-600	B	20-8X	1	S	No	F	2C/1T/1B	1C	0-20 +0,-0.5	112	0.009	750.00	Selectable polarity.
ALTIS AUDIO	Ultima(RI)	A/B/C	1-384X	2	V	B/R/S	F/V/B	2C/1A	†	10-24.1 ±0.1	102	0.01	11,500.	†One coaxial and one SMA optical. Selectable polarity; external power supply.
	DSP-5T(RI)	A/B/C	1-384X	1	V	B/R/S	F/V/B	2C/1A	†	10-24.1 ±0.1	100	0.01	3950.00	Selectable polarity.
ANALOG RESEARCH	Segue	A/B/C	20-8X	1		No	F/V	2C		2-20 +0,-0.2	103	0.01	2500.00	Selectable polarity.
ANODYNE GROUP	Vertex	A/B/C	20-8X	1		B	F	1C/1B		4-20 ±0.7	95	0.09	5000.00	Separate chassis for digital and tube analog stages.
	ATAS	A/B/C	20-8X	1		B	F	1C/1B		4-20 ±0.9	94	0.09	4000.00	Tube analog stage; no negative feedback.
	Adapt	A/B/C	20-8X	1		B	F	1C/1B		4-20 ±0.3	96	0.07	3000.00	Tube/FET analog stage; no negative feedback.
	Tube DAC	A/B/C	18-8X	1			F	1C		4-20 ±1.0	94	0.01	1500.00	Tube output.
	FET DAC	A/B/C	20-8X	1		B	F	1C/1B		4-20 ±0.25	101	0.009	2000.00	No negative feedback.
ARAGON	D2A Mk.II	A/B/C	18-8X	2	S	B	F	2C/1T	1C	20-20 ±0.3	110	0.005	1595.00	External power supply; Class A.
ARCAM	Delta Black Box 50	A/B/C	†	2		B	F	1C/1T	1C	10-20 ±0.5	103	0.005	899.00	†Hybrid, 18-bit/1-bit. Selectable polarity; master clock sync with Delta 250 CD transport.
	Delta Black Box 500	A/B/C	1	2	V/S	B	V	2C/2T/1B	1C/1T	20-20 ±0.05	105	0.005	1500.00	Clock sync as above.
AUDIO ALCHEMY	DAC-in-the-Box	A/B/C	18-8X	1		No	F	1C/1T		20-20 ±0.1	100	0.005	259.00	Choice of external power supply.
	DDE v1.1	A/B/C	1-8X	1	S		F	1C/1T	1C	20-20 ±0.1	90	0.08	459.00	As above; passive integrator stage; I^2S bus output.
	DDE v3.0(RO)	A/B/C	1-8X	1	V/S	No	F/V	1C/1T/1B	1C	20-20 ±0.1	95	0.005	799.00	Choice of external power supply; digital volume control via remote.
	DTI	A/B/C						1C/1T	1C				259.00	PLL jitter-reduction device; selectable polarity; I^2S bus output.
	XDP	A/B/C	1	1		No	F	†		20-20 ±0.1	92	0.006	549.00	Class-A output. †I^2S input only.
	DTI/XDP	A/B/C	1-8X	1	S	†	F	1C/1T	1C	20-20 ±0.1	95	0.01	808.00	Two chassis; jitter reduction; I^2S feed to model above. †DTI chassis upgradable to model below.
	DTI•Pro	A/B/C			S	B/R/S		1C/1T/1A/1B	1C/1A/1B				1295.00	Jitter-reduction and resolution-enhancement device.
AUDIOLAB	8000DAC	A/B/C	20-8X				F	1C/2A/1B	2C	2-20 ±0.5	100	0.003	1295.00	
AUDIO NOTE	DAC-1	A/B	20-8X	1		B	F	3C/1T	2C				1195.00	Tube output; no negative feedback.
	DAC-2	A/B	20-8X	1		B	F	3C/1T	2C				1895.00	As above.
	DAC-3	A/B	20-8X	1		B	F	3C/1T	2C				2995.00	As above.
	DAC-3/Signature	A/B	20-8X	1		B	F	3C/1T	2C				4995.00	HDCD capable.
	DAC-4	A/B	20-8X	1		B	F	3C/1T	2C				7995.00	
AUDIO RESEARCH	DAC 2	A/B/C	20-8X	1		B	F/B	1C/1T/1A/1B	1T	0.01-20 ±0.2	100	0.006	3495.00	Selectable polarity.
AUDIO SYNTHESIS	DA-X	A/B/C	20-8X	1		B	F	C/T/A		1-20 ±0.25	108	0.0002	2995.00	Three additional inputs optional.
	DA-X Pro Balanced	A/B/C	20-8X	1		B	F	C/T/A/B		1-20 ±0.25	108	0.0002	4140.00	As above.
BEL CANTO DESIGN	Aida	A/B/C	1-64X	1	S	B	F/B	1C/1A		20-20 ±0.05	98	0.005	1690.00	
BITWISE AUDIO TECHNOLOGIES	Musik System Zero	B	20-8X	1	S	B	F	1C/1T		0-22 ±0.1	98	0.01	1495.00	Upgradable to model below.
	Musik System Zero Plus	B	20-8X	1	S	B/R/S	F	1C/1A		0-22 ±0.1	98	0.01	2150.00	Master clock sync with Musik System CDT-One CD transport.
	Musik System One MKII	B	18-8X	1	S	B	F	2C		0-22 ±0.1	98	0.01	2495.00	Analog and digital stages in separate chassis.
	Musik System Two tc	B	20-8X	2	S	B/R/S	F/B	2C/1T/1A/1B		0-22 ±0.1	98	0.001	5950.00	As above; master clock sync with Musik System CDT-One CD transport.
CALIFORNIA AUDIO LABS	Sigma II	A/B/C	1-64X	1	S	B	F	1C/1T		5-22 +0,-0.05	100	0.02	750.00	Delta Sigma D/A conversion; tube analog stage; optional AT&T and/or AES/EBU inputs.
	Alpha	A/B/C	1-64X	1	S	B	F	1C/1T/1A/1B		5-22 +0,-0.05	100	0.01	1495.00	Delta Sigma D/A conversion; tube analog stage.
CAMELOT TECHNOLOGY	Arthur	B	1-256X	1			F	1C/1T	1C	20-20 ±0.15	99	0.003	1195.00	Battery operated; selectable polarity; optional AT&T output.
CELLO MUSIC AND FILM SYSTEMS	Series 8.1 DAC	A/B/C	20-8X	1	S	B/R/S	V/B	1B/3C/1T		10-20 +0.05,-0.2	108.5	.00176	6000.00	Optional SDIF (pro) input.
	Series 8.1 ADC	A/B/C		1	V/S	B/R/S		1C/1T/1B	1C/1T/1B	10-20 +0.05,-0.2		0.001	6000.00	20-bit A/D converter.

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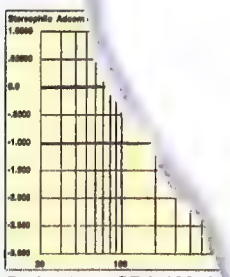

Fig.1 Adcom GDA-600, fr
(top); de-emphasis err
channel dashed, 0.5dB/

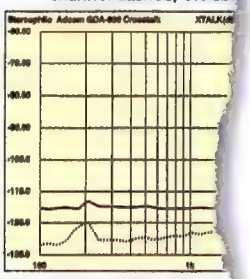

Fig.2 Adcom GDA-600, cr
dashed, 10dB/vertica

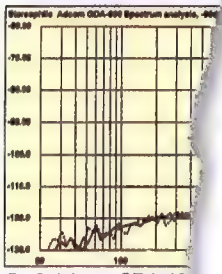

Fig.3 Adcom GDA-60
1kHz tone at –9
spuriae (⅓-octave
dashed).

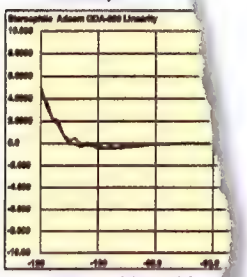

Fig.4 Adcom GDA-600, d
linearity (right chann
2dB/vertical div.).

"Nothing less than a steal."
—Robert Harley, *Stereophile*

There's something in this review of our GDA-600 digital-to-analog converter that the competition doesn't want you to see. Maybe it's the fact that the GDA-600 makes digital formats sound richer and more musical. Or that it has advanced 20 bit conversion architecture and a Class "A" analog output stage. But what they really don't want you to see is that the GDA-600 costs much less than you might expect. For the full review see *Stereophile*, Volume 17, No. 3, (March '94). Or, if your copy has been stolen, give us a call.

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A Discrete Proposition

Ten years ago the CD promised "perfect sound...forever."

But something vital was missing for those with an ear for the discreet.

Call it sonic character. Or audio integrity. But the embedded nuances that breathe brilliance and vividness into a recording were lost simply because data could not be accurately decoded and played back.

Until now.

Introducing the DS Pro Generation V digital processor from Theta Digital.

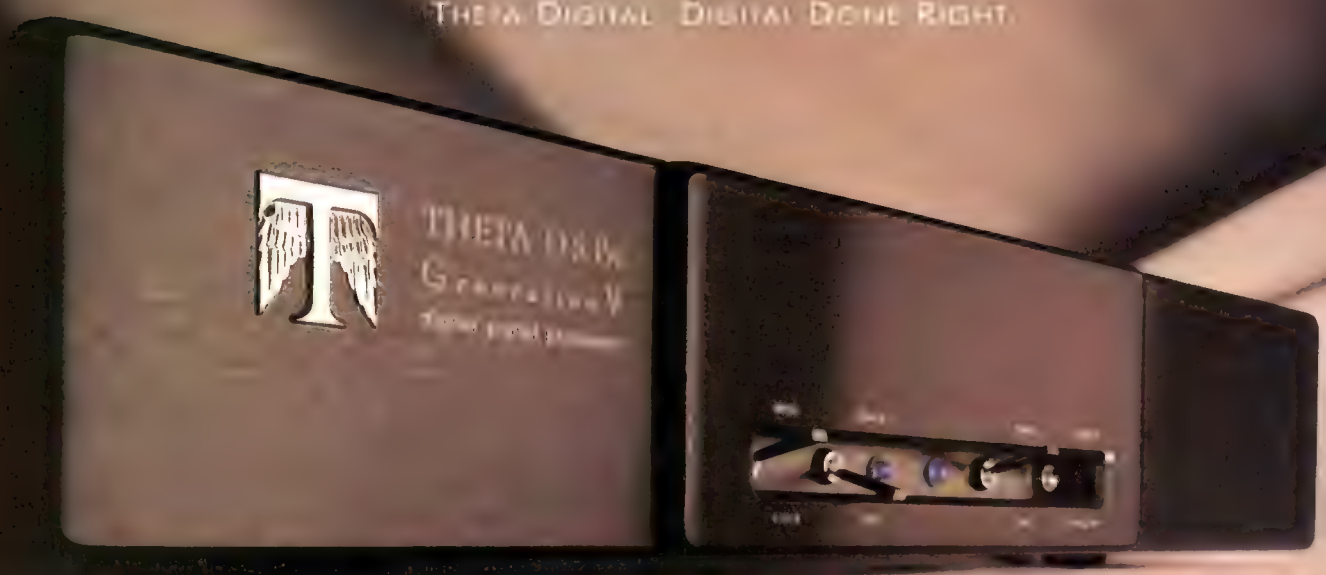
The Generation V is the progeny of years of Theta research and evolution, surpassing not only our proprietary standards for high-quality digital playback, but also those of competitors which sell for thousands of dollars more.

Featuring an all-new, fully-discrete, analog section with its large open-loop bandwidth, current feedback configuration the Gen V has ultra-fast slew rates and extremely low peak error and settling times. And the class-A design produces the smoothest waveform transitions possible, eliminating subtle crossover distortion.

All of which means digital playback has finally come of age.

We propose that you spend a quiet moment with a DS Pro Generation V. You're in for the most fulfilling CD listening experience to be found anywhere.

Theta Digital. Digital Done Right.



THETA DIGITAL CORPORATION

5330 Derry Avenue, Suite R. Agoura Hills, CA 91301 (818) 597-9195 Fax (818) 597-1079

D/A CONVERTERS

MANUFACTURER	Model (RI)=Remote Included, (RO)=Remote Optional	Sampling Rates: 48 kHz=A, 44.1 kHz=B, 32 kHz=C	Decoding System: Number of Bits—Oversampling Rate	Number of Converters per Channel	Preamp Functions: Volume=V, Tone=T, Source Selection=S	Provision for Future Upgrade? Board Replacement=B, ROM Change=R, Software Change=S	Analog Outputs: Fixed=F, Variable=V, Balanced=B	Digital Inputs Included, Number and Type—See Code	Digital Outputs Included, Number and Type—See Code	Frequency Response for 44.1-kHz Sampling, Hz to kHz, ±dB	S/N Ratio, "A" Wtd., dB	THD, %	Price, $	Notes
DIGITAL INPUTS/OUTPUTS C=Coaxial (S/P DIF) T=Toslink (Plastic Fiber-Optic) A=AT&T Style (Glass Fiber-Optic) B=Balanced (AES/EBU)														
CONRAD-JOHNSON	D/A-1		1-256X	1	S	B	F	2C/1T	1C	20-20 ±0.5		0.1	1695.00	Optional AT&T input.
	Premier Nine		1-256X	1	S	B	F	3C/1T/1A	1C	20-20 ±0.5		0.1	3495.00	Tube analog section.
COUNTERPOINT	DA-10A	A/B/C	20-16X		S	B/S	F	4C/2T/1B	1C/1T	20-20 ±0.3	100	0.02	1695.00	Optional interchangeable converter boards, master clock sync with DA-11A CD transport, and low-jitter receiver.
	DA-10ST	A/B/C	20-16X		S	B/S	F	4C/1T/2A/1B	1C/1T	20-20 ±0.3	100	0.02	1895.00	As above.
CURCIO AUDIO ENGINEERING	MCD12V	B	16-4X	1	†	No		1C	1C	2-20 ±0.5	98	0.003	2500.00	†Optional passive preamp. Tube analog stage; kit, $1200.00.
DENON	DA-S1	A/B/C	20-8X	2	S		F/B	2C/1T/1A/1B	1T/1A	20-20 ±0.2	120	0.0015	7000.00	Proprietary D/A conversion; master clock sync with DP-S1 CD transport.
	DA-500	A/B/C	20-8X	1	S		F	2C/3T	1T/1C	20-20 ±0.2	100	0.0025	500.00	
DODSON AUDIO	DAC-263	A/B/C	20-8X	2	None	B	F	1C	None	20-20 ±0.2	110	0.002	1795.00	Selectable polarity; optional AT&T or AES/EBU inputs; optional balanced analog outputs.
DPA DIGITAL	TLB-II	A/B/C	1-192X	1		B	F	1C/1T		3-20 ±0.5	100	0.009	795.00	Master clock sync with T1 CD transport.
	TBB	A/B/C	1-192X	1		B	F	1C/1T		3-20 ±0.5	100	0.009	1195.00	As above.
	PDM One Series 3	A/B/C	1-192X	1		B	F	1C/1T		3-20 ±0.5	106	0.009	2395.00	As above; analog and digital stages in separate chassis.
	PDM 256	A/B/C	†	2		B	F	1C/1T/1A	1C	3-20 ±0.5	98	0.03	5995.00	†Proprietary. Dither adjustment.
	PDM 1024	A/B/C	†	4		B	F	2C/1T/1A	1C	3-22 ±0.5	98	0.03	9995.00	As above; two external power supplies.
EAD	DSP-9000Pro (RI)	A/B/C	†	2	V/S	B/S	V	2C/2T/2A/2B	1C/1B	0-20 ±0.1	100	0.001	5500.00	†20-bit; selectable, 4X or 8X. External power supply; hybrid analog/digital volume control; optional balanced analog output, $1000.00.
	DSP-7000 Series II	A/B/C	†	2	S	B	F	1C/1T/1A	1C	0-20 ±0.1	100	0.001	1995.00	Optional balanced analog output, $399.00.
	DSP-1000 Series II	A/B/C	20-4X	2	S	B	F	1C/1T/1A	1C	0-20 ±0.1	100	0.001	999.00	
ENCORE ELECTRONICS	Pyramid 1DAC	A/B/C	20-256X	2		B	F/B	1A/1B		20-20 ±0.1	110	0.01	4500.00	Optional Toslink-to-AT&T adaptor; without balanced analog output, $3500.00.
	Pyramid 1(M) System(RI)	A/B/C	20-256X	2	V/S	B	F/V/B	1C/1T/1A/1B	2A/2B	20-20 ±0.1	110	0.01	14,500.	Controller and separate D/A modules with analog preamps; balanced and unbalanced analog inputs; optional Toslink-to-AT&T adaptor; without balanced analog output, $11,500; stereo/mono version, $16,500.
ENSEMBLE	Dichrono DAC	A/B/C	20-8X	1	S	B	F/B	4C/1B		20-20 ±0.05	108	0.003	8150.00	Selectable polarity; one or more AT&T inputs optional.
	Dichrono DAC/PRE	A/B/C	20-8X	1	V/S	B	F/V/B	4C/1B	1C	20-20 ±0.05	108	0.003	9650.00	As above; integral preamp; two analog inputs.
ENTEC	Number Cruncher 1.1	A/B/C	†			B	F	2C		0-20 ±0.1			2295.00	†Delta Sigma D/A conversion. Includes data-transmitter module (fits on CD players).
ESOTERIC	D-2	A/B/C	18-8X	1	V/S	No	V/B	2C/2T	C	0-20 ±0.3	110	0.0014	3500.00	
	D-10	A/B/C	18-4X	1	S	No	F	2C/2T	C	0-20 ±0.5	100	0.002	2200.00	
	D-700	A/B/C	20-8X	1	S	No	F	2C/2T	C	0-20 ±0.1	110	0.0016	1350.00	
JRM	DA-20	A/B/C	24-8X	4	V/T/S		F/V	6C		0-20 ±0.01		0.001	900.00	For sampling rates from 25 to 50 kHz; compatible with variable-pitch CD players; 24-bit input.
KINERGETICS RESEARCH	KSP-3(RI)	B	20-8X	4	S	B	F	2C/1T	None	20-20 ±0.2	98	0.05	2995.00	Optional AT&T input.
KRELL	Reference 64	A/B/C	24-64X	1		S	F/B	1C/1T/1A/1B	1C	20-20 ±0.1	100	0.01	14,000.	Krell-written decoding software; master clock sync with DT-10 and KPS-20t CD transports.
LANGEVIN	20 Bit D to A Langevin	A/B/C	20-8X	1	V/S	No	V	1C/1B		20-20 ±0.1	100	0.002	1575.00	Selectable polarity.
MARK LEVINSON	No. 30.5	A/B/C	20-8X	2	S	B	F/B	2C/2T/1A/3B	1T/2B	20-20 +0,-0.2	105	0.003	15,950.	Upgrade of No. 30; external power supply.
	No. 35	A/B/C	20-8X	2	S	B	F/B	2C/2T/1A/2B	1T/1B	20-20 +0,-0.2	105	0.003	7950.00	
LINN	Numerik	B	20-8X	1			F	2C					2395.00	Master clock sync with Karik CD player.
MACH 1 ACOUSTICS	DMS Standard	A/B/C	20-8X	1		No	F/B	1C/1T/1B		20-20 ±0.01	105	0.001	1795.00	
	DMS Reference	A/B/C	20-8X	1		No	F/B	1C/1T/1B		20-20 ±0.01	105	0.001	2295.00	

D/A CONVERTERS

DIGITAL INPUTS/OUTPUTS
C=Coaxial (S/P DIF)
T=Toslink (Plastic Fiber-Optic)
A=AT&T Style (Glass Fiber-Optic)
B=Balanced (AES/EBU)

MANUFACTURER	Model (RI)=Remote Included, (RO)=Remote Optional	Sampling Rates: 48 kHz=A, 44.1 kHz=B, 32 kHz=C	Decoding System: Number of Bits—Oversampling Rate	Number of Converters per Channel	Preamp Functions: Volume=V, Tone=T, Source Selection=S	Provision for Future Upgrade? Board Replacement=B, ROM Change=R, Software Change=S	Analog Outputs: Fixed=F, Variable=V, Balanced=B	Digital Inputs Included, Number and Type—See Code	Digital Outputs Included, Number and Type—See Code	Frequency Response for 44.1-kHz Sampling, Hz to kHz, ±dB	S/N Ratio, "A" Wtd., dB	THD, %	Price, $	Notes
MANLEY LABS	Reference	A/B/C	20-8X	1	V/S	No	V/B	3C/1A/3B		20-20 ±0.1	110	0.002	8800.00	Selectable polarity; tube output; external power supply.
	Lab Series Delta Sigma	A/B/C	1	1	V/S	No	V	1C/1B		20-20 ±0.1	100	0.002	1150.00	Tube output.
McCORMACK AUDIO	Digital Drive DAC-1	B	18-256X	1		B	F	1C/1T		0.5-20 ±0.5	92	0.01	995.00	Selectable polarity; optional AT&T output.
MELOS AUDIO	MAX-3	A/B/C	1-256X	1		B	F/B	2C/1T	1C	20-20 ±0.1	87	0.07	1995.00	Tube analog stage; optional AT&T and AES/EBU inputs and outputs.
	MAX-3D	A/B/C	1-256X	1	V	B	F/V/B	2C/1T	1C	20-20 ±0.1	87	0.07	2995.00	As above; analog and digital stages in separate chassis.
MERIDIAN	563	A/B/C	2-64X	2		B	F/B	3C/1T/1B	None	20-20 ±0.001	106	0.003	1350.00	
	606	A/B/C	2-256X	2		B	F/B	2C/2T	None	20-20 ±0.001	104	0.004	2250.00	
METAXAS AUDIO SYSTEMS	MASDAC	B	20-8X	1	None		F/B	1C/1B	None	20-20 ±0.1	120	0.002	4000.00	Optional power supply, $2000.00.
MICROMEGA	Microdac	A/B/C	1-256X	1		No	F	1C/1T		2-20 ±0.2	96		495.00	
	Variodac(RI)	A/B/C	1-256X	1	V/S	No	V	1C/1T		2-20 ±0.2			995.00	Integral preamp (see also "Preamplifers").
	DAC	A/B/C	1-256X	2		B	F/B	1C/1T/1B		2-20 ±0.2	96		895.00	Selectable polarity.
	Duo BSII	A/B/C	1-256X	1		No	F	†		2-20 ±0.2	96		995.00	As above. †One coaxial and one AES/EBU or one coaxial and one Toslink.
	T DAC	A/B/C	1-256X	1		No	F/B	1C/1T/1A	1C/1T	2-20 ±0.2	96		1295.00	Selectable polarity.
	Duo Pro 2	A/B/C	1-256X	2		No	F/B	2C/1T/1A	1C/1T	2-20 ±0.2	96		2195.00	As above.
	Trio 3BS	A/B/C	1-256X	2		No	F/B	2C/1T/1A	1C/1T	2-20 ±0.2	96		4895.00	External power supply; powers Trio 3 CD transport.
MONARCHY AUDIO	22A	B	20-8X	1	S	No	F/B	1C/1T	1C/1B	20-20 ±0.1	105	0.002	980.00	
	M33	B	20-8X	1	V/S	No	F/V/B	1C/1T/1B	1C	20-20 ±0.1	105	0.002	1199.00	Integral preamp (see also "Preamplifiers").
	DIP							1C/1T	1C/1A				199.00	Signal reclocker; with two coaxial outputs or AES/EBU input and output, $249.00.
MØRCH	Minuet	A/B/C	20-8X	1	S	B	F	3C/1A	1C/1A	0-20 ±0.1	110	0.001	4950.00	With two DACs per channel and balanced analog output, $6950.00; other input/output options available.
MSB TECHNOLOGY	MSB Platinum	A/B/C	†	2		B	F/B	C/A/B		5-20 ±0.05	105	0.012	6390.00	Polarity inversion; 6-V output. †Proprietary ladder DAC.
	MSB Gold	A/B/C	†	1		B	F	C		5-20 ±0.05	105	0.012	3395.00	As above; optional AT&T or AES/EBU output, $440.00 each.
MUSEATEX AUDIO	BiDAT(RO)	A/B/C	1-192X	1	V	R/S	F/V/B	1C/1T/1A/1B		20-20 ±0.1	100	0.01	2199.00	Anti-jitter circuitry.
	idat44	B	1-96X	2		R/S	F	1C/1T		20-20 ±0.15	100	0.01	1199.00	As above.
MUSE ELECTRONICS	Two	A/B/C	20-8X	1	S	B/R/S	F/B	2C	None	20-20 ±0.1	95	0.01	1700.00	Optional AES/EBU input.
NAD	010d	A/B/C	18-8X				F	2C/1T		10-23 ±0.2	110	0.0025	549.00	MSB trimmer; polarity inversion; Class-A out.
ORITRON	HF-D1	A/B/C	18-8X	1		B	F	1C/1T		20-20 ±0.2	105	0.006	599.95	
	HF-D2	A/B/C	20-8X	1		B		1C/1T/1B	2C/2B	20-20 ±0.2	110	0.005	1195.00	Optional AT&T input.
PARASOUND	DAC-800	A/B/C	†	1		No	F	2C/1T	1C	5-20 ±0.5	105	0.005	395.00	†Hybrid, 18-bit/1-bit; 352.8X. Selectable polarity.
	DAC-1000	A/B/C	††	2		No	F	1C/1T/1A	1C	2.5-20 ±0.25	110	0.0015	735.00	††20-bit, 352.8X. As above.
	DAC-1500	A/B/C	††	2		No	F/B	2C/1T/1A	1C	2-20 ±0.25	113	0.0015	1295.00	As above.
PINK TRIANGLE	Ordinal	A/B/C	1-196X	1	S	B	F	†	†	2-22 ±0.1	112	0.005	1595.00	Master clock sync with Cardinal CD player or transport; optional plug-in filters (including HDCD). †Includes one digital input; accepts two input or input/output modules.
	Dacapo	A/B/C	1-196X	1	S	B	F	†	†	2-22 ±0.1	114	0.004	2795.00	As above; optional balanced analog output and battery power supply. †As above but accepts four input or input/output modules.
POINTSOURCE AUDIO	DA100	B	20-8X	1		No	V	2C/1T/1A		10-20 ±0.2		0.01	850.00	
POLYFUSION AUDIO	220	A/B/C	20-8X	1		B	F	1C/1A	None	10-20 ±0.2	104	0.006	1500.00	Module; for installation in 940 preamp.
	800	A/B/C	20-8X	1	S	B	F	3C/2A	None	10-20 ±0.2	104	0.006	3000.00	External power supply.
	900	A/B/C	20-8X	1	V/S	B	F/V/B	3C/2A	None	10-20 ±0.2	104	0.006	4000.00	As above; integral preamp.
PROCEED	PDP3	A/B/C	20-8X	2	S	B	F/B	1C/1T/1A/1B	1C	20-20 +0,-0.2	107	0.004	2495.00	
PS AUDIO (Continued)	Ultralink Two	B	20-8X	1			F/B	1C/1T/1A/1B	1C	20-20 ±0.5	110	0.01	2295.00	

CRACKING THE DIGITAL CODE.

THE COMBINATION OF CLOCKING, CONVERSION AND OUTPUT THAT UNLOCKS A NEW LEVEL OF MUSICAL PERFORMANCE.

It's not something you can trust to a sledgehammer or a stick of dynamite. When Sonic Frontiers decided to develop a line of digital products, they realized that to crack the digital code it must be handled delicately - bit by bit. During the initial conceptual design, special consideration was given to the areas of *re-clocking*, *digital-to-analog conversion*, and the *analog output stage*. The result of these efforts is the SFD-1 and SFD-2 Digital Processors and the UltraJitterbug Digital Interface, each sharing a common purpose - the "clean up" of the digital signal. The sonic "payoff" for both music lovers and critics worldwide is readily apparent.

RE-CLOCKING

All three of Sonic Frontiers' digital products employ the latest UltraAnalog Input Receivers: the AES20/21. These receiver modules combat the problem of jitter, a time variation in the digital signal. They reject the output jitter from your transport or other digital source (from 1 kHz and above) and are also intrinsically low in jitter (less than 40 picoseconds). The SFD-1, SFD-2 and UltraJitterbug utilize these remarkable receivers to re-clock the digital signal which is then fed to the D/A converter modules (or in the case of the UltraJitterbug, to a digital processor). The resulting improvement in sonic performance is outstanding.

DIGITAL-TO-ANALOG CONVERSION

Again, UltraAnalog was chosen for the job. These newly designed dual DACs, the D20400A (the first significant improvement made to their modules in 5 years), offer without a doubt, the best sound and performance in digital-to-analog conversion going today. This digital-to-analog technology is taken to the limit in the SFD-2, where two dual DACs are used to attain an actual differentially balanced configuration. The SFD-1, utilizing only one dual D20400A and the same basic technology as the SFD-2, offers superb performance and exceptional value.

ANALOG OUTPUT STAGE

The output sections of the SFD-1 and SFD-2 handle the musical signal with the utmost care. Both of discrete design (no op amps), they share the same circuit topology, with the SFD-1 utilizing more modest components. These two products both profit by utilizing two extremely musical and very reliable Sovtek 6922 tubes as the tube complement of choice for the output buffer (cathode follower) stage. The outcome is a sound which is free from the familiar digital glare.

THE PAYOFF

These three elements are backed up with the exceptional parts quality, unmatched value, and uncompromising craftsmanship for which Sonic Frontiers has become famous. Add to that a full five-year parts and labor warranty and a one-year warranty on the tubes and you have the right combination for a long-term, satisfying relationship. If you would like to learn more about the Sonic Frontiers UltraJitterbug, SFD-1 or SFD-2 Digital Processors, or any other Sonic Frontiers' product, call or write and ask for the product brochures. We'll be happy to answer your questions on code cracking and how this exquisite "loot" can be obtained.

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INCORPORATED

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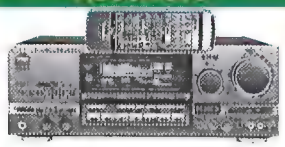
This Month's

Receivers

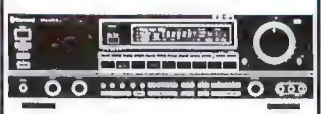


Technics SA-GX170
Audio/Video Receiver
•100 watts per channel •Special class H circuit provides greater headroom •AM/FM tuner with 30 presets •Wireless remote

Our Low Price **$179.95** (TEC SAGX170)

Sherwood RX-1010 •35 watts/channel, 30 station presets **$119.95**
Sherwood RX-4030R •65 watts/channel, matrix surround, remote **$179.95**
Technics SA-GX470 •110 watts/ channel, surround sound **$269.95**
Technics SA-GX550 •110 watts/channel, matrix surround, remote **$269.95**
Sherwood RV-5030R •65 watts/ch, Dolby Pro Logic **$279.95**
Technics SA-GX670 •110 watts/channel, matrix surround, remote **$349.95**

Receivers



Sherwood RV-6030R
Surround Sound Stereo Receiver
•105 watts per channel front •Surround mode: 75 watts/ch x 3, 24 watts/ch rear •Dolby Pro Logic with digital processor •AM/FM tuner with 30 presets •Unified remote control

Our Low Price **$349.95** (SHE RV6030R)

JVC RX-208 •40 watts/channel, matrix surround **$149.95**
JVC RX-315 •105 watts/channel, remote **$199.95**
JVC RX-515V •80 watts/channel, Dolby Pro Logic ..... **CALL**
JVC RX-715V •120 watts/channel, Dolby Pro Logic ..... **CALL**
JVC RX-815V •120 watts/ch, Dolby Pro Logic, EQ, remote **CALL**
Yamaha RV-98 •80 watts/ch plus surround, Dolby Pro Logic **CALL**

Amps/Preamps/Tuners

Denon PMA-880R
Integrated Amplifier
•75 watts per channel •High-current design increases stability when driving low impedance loads for greater dynamic range with less distortion •Wireless remote control

Our Low Price **$299.95** (DNN PMA880R)

AudioSource TNR ONE •Tuner, AM/FM, 20 presets **$199.95**
AudioSource PRE ONE •Preamplifier, MM/MC phono, tape dub ... **$229.95**
AudioSource AMP ONE •Power Amp, 80 watts/channel, bridgeable **$249.95**
Denon PMA-1080R •Integrated Amp, 105 watts per channel .. **$399.95**
Perreaux EP3 •Preamplifier, MM/MC phono **$749.95**
Perreaux E110 •Power Amp, 100 watts/channel **$999.95**

CD Players/Changers

TOP RATED

Technics SL-PG440
Remote Compact Disc Player
•MASH 1-bit D/A converter •20-track programming •30-key wireless remote control •Edit guide for taping •Peak level search •Headphone jack with volume control

Our Low Price **$139.95** (TEC SLPG440)

RCA CD1051M •16-bit, 20-track programming, remote..... **$99.95**
JVC XLV-112 •Dual D/A, 32-track programming **$119.95**
Technics SL-PG340 •MASH 1-bit, 20 track programming **$129.95**
Teac AD-400 •CD Player/Cassette Deck Combo, remote **$249.95**
Technics SL-PD1000 •5-disc Changer, 1-bit, remote **$299.95**
Technics SL-PS840 •MASH 1-bit, 64x sampling, 32-track prog **$329.95**

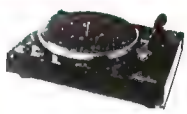
Compact Disc Changers

Teac PD-D880
5 Disc CD Player
•16-bit D/A converters with 8x oversampling •Front-loading design •Fluorescent display •32-track programming •Headphone jack with headphone control •Unified remote control

Our Low Price **$149.95** (TEA PDD880)

Sherwood CDC-5030R •5-disc carousel, 32-track prog. remote . **$179.95**
Technics SL-PD667 •5-Disc Changer front-load, MASH 1-bit ... **$179.95**
Technics SL-PD867 •5-disc Changer, MASH, 32-track prog., remote **$219.95**
Technics SL-PD967 •MASH, 5-disc Changer, pitch control **$249.95**
JVC XLM-415 •6+1 single disc Changer, remote ..... **CALL**
Fisher DAC-2403 •24-CD Changer, vertical load, remote ..... **CALL**

Turntables & Cartridges



Thorens 180
3-Speed Belt Drive Turntable
•33, 45, 78 r.p.m. •Automatic shut-off & auto-retract •Synchronous motor •Adjustable anti-skating •External power supply •Includes Stanton cartridge

Our Low Price **$299.95** (THN 180)

Gemini XL-BD10 •Semi-Auto Turntable, belt, pitch **$84.95**
Technics SL-BD22K •Semi Auto Belt-Drive Turntable **$129.95**
Technics SL-QD33K •Fully Auto Turntable, Quartz direct-drive .. **$199.95**
Audio Technica AT-331LP •Cartridge, universal mount, linear contact stylus **$39.95**
Stanton 680ELMP •Disco Cartridge standard mount, matched pair .. **$79.95**
Ortofon CCE •Night Club Disco Cartridge, extra styli **$99.95**

Cassette Decks

Top Rated | 1/2 PRICE

Aiwa ADF-810
3-Head Cassette Deck
•Feather touch controls •Dual capstan •Dolby B & C noise reduction •Dolby HX-Pro •Fine bias control •Wireless remote
Mfr List Price $400.00 ***WAS $249.95***

Our Low Price **$199.95** (AIW ADF810)

Teac V-375 •Dolby B noise reduction **$74.95**
Teac V-600 •Dolby B/C/HX-Pro, full-logic controls **$149.95**
Teac R-550 • Auto-rev, Dolby B/C/HX-Pro, 110/220 volt **$179.95**
Fostex X18 •Portable Multitrack Cassette, 4-track **$329.95**
Fostex X-28 •Multi-track Cassette, 8 input chan., pitch **$499.95**
JVC TDV-661 •3-heads, Dolby B/C/HX-Pro, dual capstan.. **CALL**

Double Cassette Decks

Teac W-480C
Double Cassette Deck
•Dolby B & C noise reduction •Fine bias control •Normal & high speed (2x) dubbing •110/220 volts for worldwide use

Our Low Price **$99.95** (TEA W480C)

JVC TDW-106 •Dolby B, high speed dubbing **$94.95**
Technics RS-TR232 •Deck #2 auto-rev, Dolby B/C/HX-Pro ... **$159.95**
Technics RS-TR535 •Dual auto-rev rec/play, Dolby B/C/HX-Pro **$199.95**
Teac W-800R •Dual auto-rev, Dolby B/C/HX-Pro **$199.95**
Technics RS-TR979 •Dual auto-rev, Dolby B/C/HX-Pro, fine bias **$299.95**
Teac W-6000R •Dual auto-rev, Dolby B/C/HX-Pro, pitch ... **$429.95**

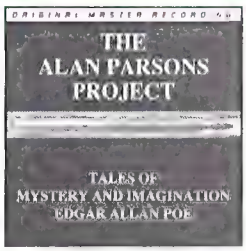
DJ Equipment

Gemini PMX-15A
Scratchmaster DJ Mixer
•2-phono/2-line/1-mic inputs •Removable crossfader control & channel slide controls •LED meters •Master volume control

Our Low Price **$99.95** (GMI PMX15A)

Gemini HPM-100 •Headphone/Microphone, mono earpiece **$39.95**
Gemini DS-824 •Digital Sampler, pitch & pan controls **$179.95**
NESS Swinger •Disco light, Moonflower **$199.95**
Gemini PMX-3500 •DJ Mixer, 2-phono/5-line inputs, Echo, EQ... **$239.95**
Gemini CD-4000 •CD Player, pitch control, pitch bend, effects **$299.95**
NESS Disco Lights •A Huge Selection Is Available, for Information **CALL**

Compact Disc



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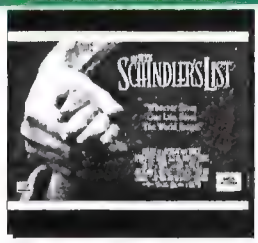

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Peter Gabriel: *All About Us*	$34.95
The Who: *30 Years of Maximum R&B Live*	$29.95

Mini Audio Systems

Denon D-80 Mini Audio System

•Auto reverse cassette •30 watts/channel •AM/FM tuner with 30 presets •Auto-reverse cassette deck •6-disc CD changer •Bass reflex speakers with 5 1/4" woofer •Remote

Our Low Price **$799.95** (DNN D80)

Aiwa LC-X7 •AM/FM, Auto-Rev Cassette, CD-Player, remote	$269.95
Denon D-200 •AM/FM, 6-Disc CD, Auto Rev Cassette, 40 watts x 2	$1099.95
Bose LS11 •Lifestyle System, AM/FM/CD/2-pr speakers	$1799.95
Aiwa NS-X2700 •AM/FM CD, Karaoke, Dual Cassette, remote	CALL
Aiwa NS-X4000 •AM/FM, 3-disc CD, Auto-rev, Karaoke	CALL
Aiwa N-X5200 •AM/FM 3-Disc CD, dual auto-rev Cassette, Karaoke	CALL

Mini /Rack Audio Systems

Sharp CMS-1200AV High Power System With CD Changer

•120 watts per channel •5-CD changer with 32-track programming •Double cassette •AM/FM tuner with 40 presets •5-band equalizer •Unified A/V remote

Our Low Price **$299.95** (SHA CMS1200AV)

Craig HS2000 •AM/FM/CD/Cassette, remote	$149.95
RCA RP8593 •AM/FM, 3-disc CD, Dual Cassette, remote	$249.95
JVC MXC55 •AM/FM, 6+1 CD Changer, Dual Cassette	CALL
JVC MXC99S •Bi-amped, AM/FM, 6+1 CD, Dual Cassette	CALL
Yamaha CC-70W •AM/FM, 50 watts/ch, 3-disc CD, Dual Cassette	CALL
Technics SC-S3550 •Rack System, 130 watts/ch, 5-disc CD, Dual Cas.	CALL

Equalizers

AudioSource EQ Twelve Graphic Equalizer/Spectrum Analyzer

•120 watts per channel •5-CD changer with 32-track programming •Double cassette •AM/FM tuner with 40 presets •5-band equalizer •Unified A/V remote

Our Low Price **$299.95** (ASO EQ12)

Teac EQA-110 •10-bands/channel, +/- 12dB range, 110.220 v.	$69.95
AudioSource EQ8/II •10-bands/channel, A/V input switching	$99.95
Teac EQA-220 •10-bands/channel, display analyzer, +/- 12dB	$99.95
AudioSource EQ11 •10-bands/channel, A/V input, dubbing switch	$119.95
Technics SH-GE70 •7-bands/channel, 12 preset memories	$159.95
Technics SH-GE90 •Equalizer/Digital Sound Processor	$269.95

Loudspeakers

Advent Legacy III Two-Way Speakers

•10" dual voice coil woofer •1" ferrofluid cooled parabolic soft dome tweeter •Switchable 8/6 ohm impedance •Floor standing design •100-watts max •Pecan top & base

Our Low Price **$299.95/pair** (ADV LEGACYIII)

AudioSource IWONE •In-wall speakers, 5.25" woofer pair	$99.95
Bose 101 •Indoor/Outdoor Mini speakers pair	$149.95
Cerwin Vega L7-BK •2-way, 7" woofer, black pair	$199.95
Advent New Vision 500 •Floor-standing Column, built-in subwoofer pair	$359.95
Cerwin Vega AT-12 •3-way, 12" woofer, 200 watts rating pair	$399.95
Cerwin Vega Q-1 •2-way, 10" woofer, inc DB10 bass EQ pair	$499.95

Loudspeakers

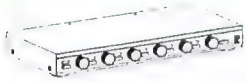
Yamaha NSA-635 3-Way Speaker System

•Acoustic suspension design •8 inch woofer •Ferro-fluid cooled midrange & dome tweeter •Power rating: 10-140 watts •8 ohm impedance

Our Low Price **$99.95/pair** (YAM NSA635)

Pinnacle PN2+ •2-way, 4" woofer pair	$79.95
Technics SB-LX5 •3-way, 10" woofer pair	$119.95
JBL Pro III •High Performance mini, 2-way, shielded pair	$149.95
Recoton W-440 •Wireless System, individual controls pair	$189.95
Pinnacle PN8+/Oak •2-way, 8" woofer, dual diaduct ports pair	$249.95
Bose 301-III •Direct/Reflecting Speakers, 2-way pair	$318.00

Audio/Video Switching



Niles SVL-6 Speaker Selector/Volume Controller

•Holds 6-pairs •12-step attenuation •Handles up to 100 watts per channel •Constant/selectable impedance

Our Low Price **$299.95** (NIL SVL6)

Speco SSB5 •Speaker Switcher, holds 5-pairs	$39.95
Niles SCW1 •Volume Control, wall-mount, 10-position	$44.95
Niles SPS4 •Speaker Switcher, holds 4-pairs	$74.95
Videonics TU1 •Thumbs Up Video Editor with enhancer	$159.95
Russound TMS10 •Tape/Processor Selector, holds 10-tapes	$169.95
JVC JXS700 •A/V Switcher, remote, 7-in/4-out	$499.95

Portable CD

Panasonic SL-S170 Portable CD Player With Headphones

•MASH 1-bit D/A converter •24-track programming •Repeat, search & skip functions •XBS system •8 hour playback on 2 AA batteries (not included) •Includes AC cord

(PAN SLS170)

Your Choice $97

Sony D-131 Discman With Headphones

•Mega bass sound •8 hr. playback on 2 AA batteries (not included) •22 track programming •1 bit D/A converter •Includes AC adaptor & cords (SON D131)

Sony Headphones

Sony MDR-V505 Digital Monitor Headphones

•Full-size earpads provide excellent isolation •Lightweight for greater comfort •Folding headband •Litz cord for minimal signal loss •Response: 10-25,000 Hz •Gold-plated UniMatch® plug

Our Low Price **$39.95** (SON MDRV505)

Sony MDR-V600 Studio Monitor Headphones

•40mm driver unit with neodymium magnet & copper-clad aluminum wire voice coil •Auranomic design for deep bass combined with light weight •Reversible earcups for single-sided monitoring •Carrying case •Gold-plated UniMatch® plug

Our Low Price **$67.00** (SON MDRV600)

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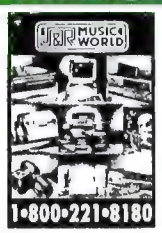

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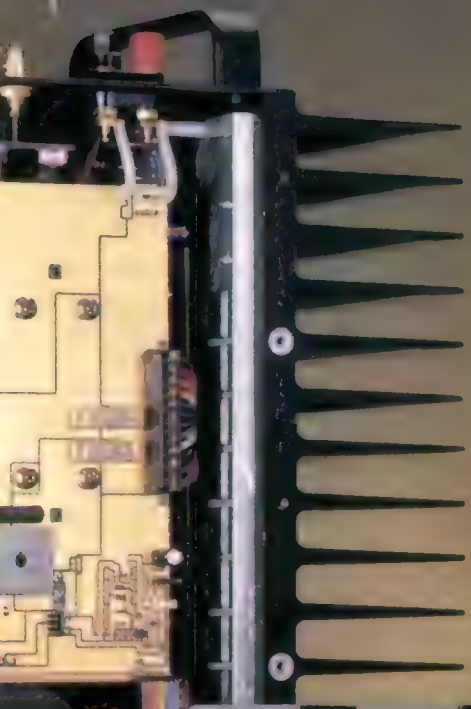
D/A CONVERTERS

MANUFACTURER	Model (RI)=Remote Included, (RO)=Remote Optional	Sampling Rates: 48 kHz=A, 44.1 kHz=B, 32 kHz=C	Decoding System: Number of Bits—Oversampling Rate	Number of Converters per Channel	Preamp Functions: Volume=V, Tone=T, Source Selection=S	Provision for Future Upgrade? Board Replacement=B, ROM Change=R, Software Change=S	Analog Outputs: Fixed=F, Variable=V, Balanced=B	Digital Inputs Included, Number and Type—See Code	Digital Outputs Included, Number and Type—See Code	Frequency Response for 44.1-kHz Sampling, Hz to kHz, ±dB	S/N Ratio, "A"Wtd., dB	THD, %	Price, $	Notes
PS AUDIO (Continued)	Reference Link LS(RI)	B	20-8X	1	V/S	S	F/V/B	2C/1T/1A/1B	1C	20-20 ±0.3	98	0.01	4795.00	18-bit A/D conversion.
RESOLUTION AUDIO	Quantum	A/B/C	20-8X	1		B	F/B	1C/1A		20-20 ±0.5	108	0.01	2995.00	
	Reference 20	A/B/C	20-8X	1		B	F/B	2C/1A		20-20 ±0.5	108	0.01	1495.00	
	Chronos	A/B/C						1C/1T	3C/2A				795.00	Signal reclocker and splitter; accepts mono digital input for use with two D/A converters.
ROKSAN	ATT-DA2/DSU	A/B/C	18-68X		S	No	F	4C	None	20-20 ±0.3	105	0.005	2550.00	Selectable polarity; optional AT&T output.
RSN DIGITAL	DAC-T	A/B/C	18-8X	1			F	1C		4-20 ±1.0	93	0.09	799.00	Tube hybrid analog stage.
	DAC-X	A/B/C	20-8X	1			F	1C		4-20 ±0.5	100	0.01	699.00	
SENTEC	DiAna	A/B/C	20-8X	1			F	2C/1T		0.1-20 +0,-0.1	110	0.01	1150.00	Current conveyor circuit; Class A.
SONIC FRONTIERS	SFD-1	A/B/C	20-8X				F/B	1C/1T/1A		5-20 ±0.5	110	0.1	2195.00	
	SFD-2	A/B/C	20-8X	1		B	F/B	1C/1A/1B	1C	5-20 ±0.5	110	0.1	4695.00	
	UltraJitterbug	A/B/C					B	1C/1T/1B	1C/1B		110		695.00	Digital reclocker and jitter-reduction device.
SOUNDSTREAM TECHNOLOGIES	DAC-1	A/B/C	†	2	S	No	F	2C/1T	None	5-20	100	0.01	695.00	†Hybrid, 18-bit/1-bit; 8X.
SPECTRAL AUDIO	SDR-2000 Reference	A/B	20-8X	2		B/R	F/B	3C/1T/2B		0-22 ±0.3	120	0.002	7495.00	External power supply; master clock jack; optional AT&T input.
STAX	DAC-Talent	A/B/C	20-8X	1		No	F	1C/1T		0-20 ±0.5	118	0.0015	2700.00	
	DAC-Talent BD	A/B/C	20-8X	1		B	F	2C/1A/1B		0-20 ±0.5	118	0.0015	4500.00	Battery operated.
	DAC-X1t	A/B/C	20-8X	2	S	B	F/B	3C/3T		4-20 ±0.5	118	0.0016	12,000.	Tube output stage.
SUMO	Theorem	A/B/C	18-8X	1	None	B	F/B	1C/1T/1B	1C	20-20 ±0.2	102	0.005	799.00	Master clock sync with Axiom CD transport; optional dual D/A converter and balanced analog output.
THETA DIGITAL	DS-Pro Generation 5	A/B/C	20-8X	2		B/R/S	F/B	4C	1C	1-20	108	0.002	5595.00	Optional Toslink, AT&T, AES/EBU, and proprietary optical inputs.
	DS-Pro Basic III	A/B/C	20-8X	2		B/R/S	F/B	3C/1T/1B	1C	1-20	108	0.002	2495.00	Optional AT&T and proprietary optical inputs.
	DS-Pro Prime II	A/B/C	18-4X	2		B/R/S	F/B	1C/1T	1C	1-20	108	0.008	1495.00	As above.
	DS-Pro Pride	A/B/C	18-4X	1		B/R/S	F	1C/1T	1C	1-20	108	0.008	995.00	As above.
	Cobalt 307	A/B/C	18-8X	1			F	1C/1T	1C	1-20	108	0.008	595.00	
TIMBRE TECHNOLOGY	TT-1	A/B/C	1-256X	1	S	B/S	F	2C/1T/1A	None	20-20 ±0.1	96	0.005	3295.00	Selectable polarity; with balanced analog output and different digital inputs (one coaxial, one Toslink, one AT&T, and one AES/EBU), $3895.00; options as upgrade, $850.00.
VAC	DAC MkII	A/B/C	1-512X	2	S	B	F/B	2C/1A	1C	4-20 +0,-0.5	96	0.04	4490.00	External power supply; Class A; tube analog stage; no negative feedback; selectable polarity; optional AES/EBU inputs and output.
	DAC II MkII	A/B/C	1-512X	2	S	B	F	2C	1C	4-20 +0,-0.5	96	0.1	2990.00	As above but internal power supply; optional AT&T input and balanced analog output.
VIMAK	DS-1800		18-64X	1	S	B/R/S	F/B	1C/2T/1B		5-20 +0.1,-0.5	102	0.004	3300.00	Delta Sigma D/A conversion; accepts up to 24-bit data; applies dither; optional AT&T input and buffered coaxial digital output; RS232/485 port.
	DS-1800 MKII(RI)		18-64X	1	S	B/R/S	F/B	1C/1T/1A/1B	1C/1T	5-20 +0.1,-0.5	102	0.003	4350.00	Conversion, data acceptance, and dither as above.
	DS-500	A/B							1T or 1A and 1B	5-20 +0.2,-0.5	100	0.002	1350.00	18-bit A/D converter; external power supply; balanced and unbalanced analog inputs.
VTL	TDAC-1A	A/B/C	20-256X	1		R	V	C/T	C	15-20 ±1	97	0.01	2490.00	Tube analog stage.
	TDAC-5	A/B/C	20-256X	1	V/S	R	F/V/B	C/T/A/B	C/B	10-20 ±0.2	100	0.008	4995.00	As above; stepped attenuator.
WADIA DIGITAL	Wadia 9(RI)	A/B/C	24-64X	2	V/S	B/R/S	V/B	3A					13,500.	Software based; digital volume control; external power supply.
	Wadia 25(RI)	A/B/C	24-32X	2	V/S	B/R/S	V/B	2C/1T/2A/1B					4750.00	Software based; digital volume control.
	Wadia 15(RI)	A/B/C	18-32X	2	V/S	B/R/S	V/B	2C/1T/2A/1B					4000.00	As above.
	Wadia 12	A/B/C	18-16X	2	S	B/R/S	F/B	1C/1T/1A/1B					1500.00	
	Wadia 17	A/B	†		S	B/R/S			1C/1T/3A/1B	20-20 ±0.005	107		3250.00	A/D converter; four analog inputs. †1-bit, 64X resampled.
WOODSIDE/ RADFORD	DVAC-18 Tube	A/B/C	18-64X	1	S	B	F	4C	1C	10-20 ±0.1	110	0.002	1995.00	Tube analog stage.
	DAC 1	A/B	16-4X	1	S	No	F	2C/1T	1C	10-20 ±0.1	110	0.001	1595.00	Selectable polarity.
	DAC 2	B	16-4X	1		No	F	1C		10-20 ±0.1	110	0.001	895.00	



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AMPLIFIERS

MANUFACTURER	Model (RI)=Remote Included, (RO)=Remote Optional	Type: Integrated=I, Basic=B; Tube=T, Hybrid=H, Mono=M	Rated THD, %	Balanced Inputs?	Rated Slew Rate, V/µS	High-Level Sensitivity, mV	Does Unit Invert Polarity?	POWER AMP: Cont. Avg. Watts/Channel into 8 Ohms	POWER AMP: Cont. Avg. Watts/Channel into 4 Ohms	POWER AMP: Rated Full-Power Bandwidth, Hz to kHz	POWER AMP: Class of Output Operation	POWER AMP: Dynamic Headroom, dB	POWER AMP: Input Impedance, Kilohms	PREAMP: MM Phono S/N, dB, "A" Wtd re: 5 mV	PREAMP: MM Phono Sensitivity, mV	PREAMP: Moving Coil Input?	Weight, Lbs.	Price, $	Notes
AB INTERNATIONAL ELECTRONICS	9220	B	0.05	Yes	40	750	No	350	590	20-20	AB2	1.5	15				34	1299.00	Bridgeable.
	9420	B	0.05	Yes	40	750	No	525	825	20-20	AB2	1.5	15				39	1499.00	As above.
	1650	B	0.02	Yes	40	750	No	270	425	20-20	AB2	1.5	15				26	886.00	As above; clipping indicators.
	1450	B	0.02	Yes	40	750	No	145	240	20-20	AB2	1.5	15				22	649.00	As above.
	1550	B	0.1	Yes	60	1.5V	No	330	540	20-20	AB	1.5	15				33	1179.00	Bridgeable; with LED power meters and soft clip, Model 1590, $1339.00.
ACCUPHASE	A-100	B/M	0.01	Yes		1.1V	No	100	200	20-20	A		†				126	30,790. Pair	†Unbalanced, 20 kilohms; balanced, 40 kilohms.
	A-50	B	0.02	Yes		110	No	50	100	20-20	A		†				107	14,995.	
	E-406(RI)	I	0.02	Yes		112	No	170	250	20-20	AB		‡	90	4.65	Yes	62	6495.00	
	P-350	B	0.02	Yes			No	150	210	20-20	AB		‡				52		Bridges to 420 watts into 8 ohms.
	P-550	B	0.02	Yes			No	270	420	20-20	AB		†				73		Bridges to 840 watts into 8 ohms and 1100 watts into 4 ohms.
ACURUS	A250	B	0.06	No		1.2V	No	250	350	20-20	AB		22				35	995.00	
	A150	B	0.06	No		1.2V	No	150	200	20-20	AB		22				30	695.00	
	DIA-100	†	0.09	No		200	No	100	150	20-20	AB		10				35	995.00	†Integrated amp with passive control section.
	200X3	B	0.06	No		1.2V	No	†	††	20-20	AB		22					1295.00	†200 watts x 3. ††250 watts x 3.
	100X3	B	0.06	No		1.2V	No	†	††	20-20	AB		22					899.00	†100 watts x 3. ††125 watts x 3.
ADCOM	GFA-6000	B	0.09	No		100	No	†	††	20-20	AB		20				38	850.00	†Five-channel operation, 100 watts x 3 and 60 watts x 2. ††Five-channel operation, 150 watts x 3 and 100 watts x 2.
	GFA-5800	B	0.18	Yes			No	250	400	20-20	A/AB		100				57	1500.00	
	GFA-555II	B	0.04	No		130	No	200	325	20-20	AB	2.5	100				35	950.00	Bridges to 600 watts into 8 ohms.
	GFA-545II	B	0.04	No		130	No	100	150	20-20	AB	2.1	100				24	630.00	
	GFA-535II	B	0.04	No		130	No	60	100	20-20	AB	3.0	100				20	375.00	
	GFA-2535L	B	0.06	No		130	No	†	††	20-20	AB	1.5	22				35	630.00	†60 watts x 4. ††90 watts x 4. Three-channel operation, 60 watts x 2 and 200 watts x 1 into 8 ohms.
A/D/S/	PH6	B	0.02	No	40	915	No	70	125	10-80	AB	3	10				46	2399.00	Six-channel operation; bridges to three, four, or five channels; operates into 2 ohms.
	PH4	B	0.02	No	40	915	No		50	10-80	AB	3	10				46	1699.00	As above.
AIR TIGHT	ATM-1	B/T	0.01	No		100	No	36	72	20-20			100				49	3990.00	Bridgeable.
	ATM-2	B/T	0.07	No		100	No	80	160	20-20			100				71	6990.00	As above.
	ATM-3	B/T/M	0.08	No		100	No	†	†	20-20			100				55	10,500. Pair	†Triode mode, 55 watts into 8 ohms and 110 watts into 4 ohms; ultra-linear mode, power doubled.
AMC	CVT3030	I/H	1	No		180	No	30	30	45-20	A		20	79	2.9	No		899.95	
	CVT2100	B/H	1.0	Opt.		1.2V	No	80	80	35-20	AB1		500				45	999.95	Bridgeable.
	CVT2030	B/H	1.0	Opt.		1.3V	No	30	30	45-20	A		500				30	699.95	As above.
	2445	B	0.04	No		Var.	No	30	45	20-20	AB	2	20					399.95	Two-, three-, or four-channel operation.
AMERICAN HYBRID TECHNOLOGY	AHT 300	B/H/M		No			No	300	300	10-100	AB1		50					30,000. Pair	Class-A version, 200 watts.
ANODYNE GROUP	SS300	B/T	0.1	No		900	No	7	7	30-18	A	2.0	250				39	2900.00	Triode tubes.
	MS300	B/T/M	0.1	No		900	No	7	7	30-18	A	2.2	250				50 Pair	3900.00 Pair	As above.
	MP300	B/T/M	0.15	No		1V	No	17	17	31-19	A	3.0	250				80 Pair	4900.00 Pair	As above.
	H150	B/H	0.07	No		1V	Yes	80	150	15-55	AB	2.0	250				40	1900.00	Zero feeback.
ARAGON	Palladium	B/M	0.06	Yes			No	100	600	20-20	A		Sel.				65	2000.00 Each	Dual differential signal path.
	2004 Mk II	B	0.06	No			No	100	200	20-20	A/AB	2.5	22				45	1395.00	
	4004 Mk II	B	0.06	No			No	200	400	20-20	A/AB	2.5	22				65	1850.00	
ARCAM	Alpha 5	I	0.5	No		135	No	40	80	20-20	AB		20			No	10	399.00	
	Alpha 6	I	0.5	No		150	No	50	100	20-20	AB		47			No	10	649.00	
	Delta 290	I	0.5	No		175	No	75	140	20-20	AB		10		2.6	Opt.	14	899.00	
	Delta 290P	B	0.5	No			No		75	20-20	AB						14	749.00	
	Delta 120.2	B	0.5	No			No		100	20-20	AB						21	1100.00	
YAKOV ARONOV AUDIO LABORATORY	YM-100	B/T	0.3			1.5V		110		12-22	AB1		470				96	4200.00	
	IC-70	I/T	0.3			250		70		20-20	AB1		47				70	3000.00	
	IC-30	I/T	0.3			250		30		20-20	AB1		47				50	2250.00	
	SA-60	B/T	0.3			250		60		20-20	AB1		47				70	2000.00	
	SA-30	B/T	0.3			250		30		20-20	AB1		47				50	1500.00	
	MA-100	B/T/M	0.3			1.5V		110		12-22	AB1		470				65	5250.00 Pair	
ART AUDIO	Maestro	B/T/M	0.25	No			Yes	150	150	13-27	A		100				55	5500.00 Pair	Switchable to triode output.
	Quin-tet	B/T	0.25	No			Yes	25	25	15-22	A		100				42	1995.00	As above; feedback control.
	Tempo	B/T/M	0.25	No			Yes	30	30	13-30	A		100				35	3500.00 Pair	Triode output.
ATMA-SPHERE MUSIC SYSTEMS	MA-2	B/T/M		Yes	600		No	200	200	1-80	A	0	Sel.				103	14,700. Pair	Triode operation; balanced differential design; switchable feedback; output transformerless.
	MA-1	B/T/M		Yes	600		No	140	135	1-80	A	0	Sel.				52	7600.00 Pair	As above.
	M-60	B/T/M		Yes	600		No	60	45	2-80	A	0	Sel.				32	3400.00 Pair	As above.
AUDIBLE ILLUSIONS	S120A	B	0.01	No	100	1.6V	No	120	240	0.05-100	A/AB1		35				45	2495.00	
	M150	B/M	0.01	Yes	100	1.5V	No	150	300	0.01-150	A/AB1		35				55	3995.00 Pair	
AUDIOACCESS	PX612	B	0.1	No	50		No	50	75	20-20 ±0.2	AB/H		12						Bridgeable; 12-channel capability for multi-room/home theater.

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AMPLIFIERS

MANUFACTURER	Model (RI)=Remote Included, (RO)=Remote Optional	Type: Integrated=I, Basic=B, Tube=T, Hybrid=H, Mono=M	Rated THD, %	Balanced Inputs?	Rated Slew Rate, V/µS	High-Level Sensitivity, mV	Does Unit Invert Polarity?	POWER AMP: Cont. Avg. Watts/Channel into 8 Ohms	POWER AMP: Cont. Avg. Watts/Channel into 4 Ohms	POWER AMP: Rated Full-Power Bandwidth, Hz to kHz	POWER AMP: Class of Output Operation	POWER AMP: Dynamic Headroom, dB	POWER AMP: Input Impedance, Kilohms	PREAMP: MM Phono S/N, dB, re: 5 mV	PREAMP: MM Phono Sensitivity, mV	PREAMP: Moving Coil Input?	Weight, Lbs.	Price, $	Notes
AUDIO ADVANCEMENTS	TriMax	B/T/M	0.1	No			No	25	25	5-110	A		50				20	2950.00 Pair	Deluxe version, $3950.00 per pair.
	EarMax	B/T		No			No			4-100	A						1	489.00	Headphone amp; triode tubes; output transformerless; volume control; external power supply.
AUDIO ALCHEMY	Overture OM150	B	0.08	No	300	135	No	150	250	20-20	AB	2.5	10				32	1095.00	
AUDIO BY VAN ALSTINE	Δ 200	B	0.09	No	90	113	No	90	150	15-40	AB	1.8	100				29	495.00	
	Δ 260	B	0.09	No	90	113	No	130	180	15-40	AB	1.8	100				33	595.00	
	Ω II 200	B	0.05	No	150	113	No	90	150	7-300	AB	1.9	20				29	695.00	
	Ω II 260	B	0.05	No	150	113	No	130	180	7-300	AB	1.9	20				33	895.00	
	Ω II 440	B	0.05	No	150	113	No	220	300	7-300	AB	1.9	20				38	1195.00	
	Ω II 260hc	B	0.05	No	150	113	No	130	200	7-300	AB	2.0	20				33	995.00	
	Ω II 440hc	B	0.05	No	150	113	No	220	350	7-300	AB	2.0	20				38	1295.00	
	FV 300hc	B/H	0.04	No	115	113	No	150	225	5-100	AB	2.2	1M				33	1395.00	
	FV 500hc	B/H	0.04	No	115	113	No	250	350	5-100	AB	2.2	1M				38	1695.00	
AUDIO CENTRON	RMA-2000	B	0.05	Yes	30	1V	No	250	400	20-20	AB	2	20				75	1750.00	
	RMA-1600	B	0.02	Yes	30	1V	No	250	400	20-20	AB		20				45		Bridgeable; d.c. and short-circuit protection.
	RMA-1000	B	0.02	Yes	25	1V	No	75	150	20-20	AB		20						As above.
	RMA-800	B	0.02	Yes	30	1V	No	125	200	20-20	AB		20						As above.
	RMA-250	B	0.05	Yes	15	1V	No	80	125	20-20	AB	2	20				21	495.00	
AUDIO DESIGN ASSOCIATES	PT-100	B	0.02	No	13	500	Yes	50	75	20-20	A/AB		50					2099.00	
	PF-200	B	0.07	No	12	1.2V	No	60	110	20-20	AB						32	1399.00	Operates into 0.5-ohm load.
	PF-250	B	0.02	No	25	500	No	100	180	20-20	A/AB		50					1599.00	Bridges to 300 watts into 8 ohms and 425 watts into 4 ohms.
	PBA-50	B	0.02	No	10	500	Var.	50	80	20-200 Hz	AB						12	1999.00	Amp/crossover for subwoofers.
	PBA-150	B	0.06	No	10	500	Var.	200	325	20-200 Hz	AB						32	2199.00	As above.
	BPA-500	B	0.02	No	25	500	No	250	500	20-200 Hz	A/AB		50					2199.00	THX bass amp.
	MPA-6	B	0.09	No	9	500	Yes	†	††	20-20	AB		10					1699.00	Five channels plus bass channel with parametric EQ. †40 watts x 5 and 90 watts x 1. ††85 watts x 5 and 180 watts x 1.
	MPA-5	B	0.09	No	9	500	Yes	†	††	20-20	AB		10					1599.00	†40 watts x 5. ††90 watts x 5.
	MPA-500	B	0.02	No	25	500	No	200	400	20-20	A/AB		50					5999.00	Five-channel operation; separate power supply.
	MRA-808(RO)	I	0.03	No	10		No	40	60	20-20	AB						52	5800.00	For multi-room System 8000; eight stereo amp modules.
	CR-8A(RO)	I	0.02	No			No	25	40	20-20	AB						13	1899.00	For multi-room System Omega; without front-panel controls, Model CR-A, $1550.00.
	Delta-650	I	.0025	Yes	10	900	Yes	44	60	20-20			10				19	1199.00	
AUDIO INNOVATIONS	S500	I/T	0.15	No				25		30-20	A		100					1600.00	Low-feedback design; auto bias; 4-, 8-, and 16-ohm taps.
	S700	I/T	0.15	No				25		15-75	A		50					1500.00	4- and 8-ohm taps.
	S800	B/T	0.1	No				25		20-90	A							1400.00	As above.
	S1000	B/T/M	0.1	No				50		16-100	A		220					2700.00 Pair	As above.
	S1000 SE	B/T/M	0.1	No				50		16-100	A							4250.00 Pair	
	First Audio	B/T		No				7.5			A							2500.00	Triode tubes; zero feedback.
	Second Audio	B/T/M		No				15			A							5000.00 Pair	As above.
AUDIOLAB	8000A MkII	I	0.05	No		100	No	60	100	1-65	AB		50	81	2.0	Yes	19	850.00	
	8000P MkII	B	0.05	No		100	No	100	175	3-75	AB		50				21	1195.00	
	8000M	B/M	0.05	No		100	No	125	200	4-75	AB		50				21	1035.00 Each	
AUDIO NOTE	P-40	B/T/M		No		150	No	40	40	35-24	A		100				32	2995.00 Pair	
	P-100	B/T/M		No		150	No	100	100	32-24	A		100				50	5995.00 Pair	
	P-40SE	B/T		No				35	35	32-26	A		100					5995.00	
	Oto-Phono SE	I/T		No			No	10	10	45-25	A		100		1.2	No	45	2795.00	
	P1-SE	B/T		No			No	10	10	45-25	A		100				30	1895.00	
	First SE-Amp	B/T		No			No	8.5	8.5	50-24	A		100				25	995.00	
	First Integrated	I/T		No			No	8.5	8.5	50-24	A		100				30	1295.00	
	P2-SE	B/T		No			No	17	17	40-26	A		100				35	2495.00	
	Soro-Phono SE	I/T		No			No	17	17	40-26	A		100		1.2	No	50	3495.00	
	Soro-Line SE	I/T		No		150	No	17	17	40-26	A		100				40	2995.00	
	P3-SE	B/T		No		3V	No	8.5	8.5	30-28	A		100				45	2995.00	Triode tubes.
	Meishu-Phono SE	I/T		No		250	No	8.5	8.5	30-28	A		100		1.2	No	62	4695.00	As above.
	Meishu-Line SE	I/T		No		250	No	8.5	8.5	30-28	A		100				47	3995.00	As above.
	P4-SE	B/T/M		No		3V	No	17	17	30-28	A		100				55	5995.00 Pair	
	Diva	B/T/M		No			No	20	20	30-28	A							5995.00 Pair	
	Neiro	B/T		No			No	7.5	7.5		A		100				55	16,900.	As above.
	Kageki	B/T		No			No	7.5	7.5		A		100				65	64,700	As above.
	Kassai	B/T		No			No	17	17		A		100				90	42,900.	As above.
	Kegon	B/T		No			No	17	17		A		100				100	107,000.	As above.
	Ongaku	I/T		No			No	27	27		A		250				75	74,500.	As above.
	Gaku-On	B/T/M		No			No	45	45		A						85	221,000. Pair	As above.
AUDIOPRISM	Debut	B/T	1.0	No		900	No	35	35	15-15	AB	1.5	150				45	1795.00	Transformer cover, $100.00.
AUDIO RESEARCH	M300 MKII	B/H/M	0.8	Opt.	25	900	No	300	300	10-60	AB		60				110	5995.00 Each	Unity-coupled.
	VT130	B/T	1	Yes	17	1.2V	No	110	110	15-80	AB		200				69	4995.00	Partially cathode-coupled.
	VT150	B/T/M	1	Yes	17	2.3V	No	130	130	12-80	AB		200				62	5995.00 Each	Unity-coupled.
(Continued)	V35	B/H	1	Yes	15	800	No	30	30	12-40	AB		400				46	2995.00	Triode operation.

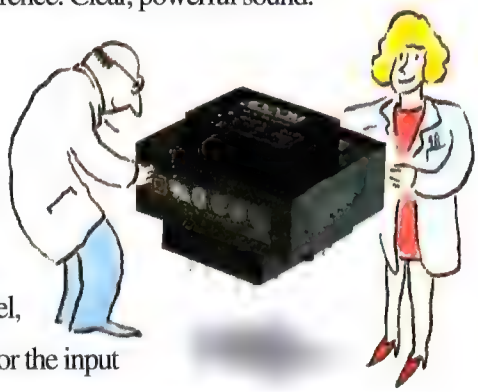
AMPLIFIERS

MANUFACTURER	Model	(RI)=Remote Included, (RO)=Remote Optional	Type: Integrated=I, Basic=B; Tube=T, Hybrid=H; Mono=M	Rated THD, %	Balanced Inputs?	Rated Slew Rate, V/µS	High-Level Sensitivity, mV	Does Unit Invert Polarity?	POWER AMP: Cont. Avg. Watts/Channel into 8 Ohms	POWER AMP: Cont. Avg. Watts/Channel into 4 Ohms	POWER AMP: Rated Full-Power Bandwidth, Hz to kHz	POWER AMP: Class of Output Operation	POWER AMP: Dynamic Headroom, dB	POWER AMP: Input Impedance, Kilohms	PREAMP: MM Phono S/N, dB, "A" Wtd. re: 5 mV	PREAMP: MM Phono Sensitivity, mV	PREAMP: Moving Coil Input?	Weight, Lbs.	Price, $	Notes
AUDIO RESEARCH (Continued)	V70	B/H	1	Yes	20	1.1V	No	60	60	15-50	AB		400				63	3995.00	As above.
	V140	B/H/M	1	Yes	25	1.3V	No	120	120	10-80	AB		400				61	3995.00 Each	As above.
	D200	B	0.5	Yes	50	1.9V	No	110	200	0-150			†				33	2495.00	†Unbalanced, 150 kilohms; balanced, 300 kilohms.
	D300	B	0.5	Yes	50	1.9V	No	160	300	0-150			†				48	3995.00	
	D400 MKII	B	0.5	Yes	50	1.9V	Var.	200	400	0.01-160	AB	3	57				73	5495.00	
	CL150	B/H/M	0.8	Opt.	25	600	No	140	140	7-100	AB		60				110	4995.00 Each	Triode operation; balanced output.
AUDIOSOURCE	Amp One	B	0.04	No		Sel.	No	80		20-20	AB	2	Sel.				14	299.95	Bridges to 200 watts; soft clipping.
AUDIRE	Parlando	B	0.02	Yes	50	1.4V	No	100	200	2-50	A		51				85	3741.00	
	Otez	B	0.03	Yes	50	1.5V	No	250	500	2-50	AB		51				85	3569.00	
	Tenendo	B	0.05	Yes	50	1.5V	No	200	400	5-50	AB		51				50	2154.00	
	Forte	B	0.05	Yes	50	1.4V	No	125	250	2-50	AB		51				45	1360.00	Bipolar; MOS-FET version, $1467.00.
	Crescendo	B	0.05	Yes	45	1.3V	No	75	130	2-50	AB		51				28	760.00	Bipolar; MOS-FET version, $865.00.
AYRE	V-3	B		Yes		775	No	100	200	20-20	AB		10				55	3450.00	Inductor-input power supply; zero feedback.
BEL	1001 MKII	B		No		1V	No	50	100	5-200	A	0	27				31	2995.00	Bridges to 200 watts into 8 ohms and 400 watts into 4 ohms; balanced output.
BEL CANTO DESIGN	Orfeo	B/T/M	0.1	Yes		1.5V	No	30	30	20-20	A		100				70	7590.00 Pair	Triode tubes.
	Celio	B	0.1	Yes		1.5V	No	100	100	5-100	A/AB1		100				75	2490.00	Bridgeable.
THE DAVID BERNING CO.	EA-2101	B/T	2	Yes		1V	No	100	100	20-40	AB	2	100				40	3900.00	
BGW SYSTEMS	200	B	0.08	Yes		942	No	100		20-20	AB		15				14	999.00	Bridgeable.
	350	B	0.03	Yes	20		No	200	325	20-20	AB		15				34	1199.00	As above; with LED display, 350A, $1349.00.
	750F	B	0.03	Yes	20	1.6V	No	280	450	20-20	AB		15				55	1699.00	Bridgeable; with LED display, 750G, $1849.00.
B•I•C AMERICA	SWA 100	†	0.7	No		77	No	70	100	20-70 Hz	AB	2	20				15	399.50 Each	†Mono subwoofer amp with crossover, fixed EQ, and volume control.
B & K COMPONENTS	ST120	B	0.09	Yes	14	900	No	60	80	5-45	AB	1.4	24					398.00	
	ST1400	B	0.09	Yes	14	1.2V	No	105	150	5-45	AB	1.4	24					598.00	
	ST1400M	B/M	0.09	Yes	14	1.4V	No	150	200	5-45	AB	1.5	24					598.00 Each	
	ST2020	B	0.09	Yes	14	1.4V	No	150	200	5-45	AB	1.5	24					698.00	
	ST3030	B	0.09	Yes	14	1.7V	No	200	300	5-45	AB	1.1	24					798.00	
	EX4420	B	0.09	Yes	14	1.7V	No	200	350	1-45	AB	1.4	24					998.00	
	EX4420M	B/M	0.09	Yes	14	1.7V	No	200	400	1-45	AB	1.4	24					1098.00 Each	
	AV654	B	0.09	No	14	900	No	60	80	5-45	AB	2	24					998.00	Six-channel operation.
	AV5000	B	0.09	No	14	1.2V	No	105	150	5-45	AB	1.4	24					798.00	Five-channel operation, 105 watts x 3 and 60 watts x 2.
	AV6000	B	0.09	No	14	1.2V	No	105	150	5-45	AB	1.4	24					1298.00	Six-channel operation.
	TX1430	B	0.09	No	14	1V	No	105	150	5-45	AB	1.4	24					898.00	THX certification pending; three-channel operation.
	TX4430	B	0.09	No	14	1.4V	No	200	300	5-45	AB	1.2	24					1498.00	As above.
BOULDER AMPLIFIERS	102AE	B	0.005	Yes			No	100	170		AB	1.5						2875.00	With metal finish, 102M, $3250.00.
	250AE	B	0.005	Yes	25	1.3V	No	75	125	10-100	AB		10				30	3125.00	Peak current, 30 amps.
	500AE	B	0.005	Yes	35	1.8V	No	150	250	10-100	AB		10				51	4650.00	Peak current, 50 amps; with metal finish, 500M, $5450.00.
	250AE Mono	B/M	0.005	Yes	50	1.3V	No	250	250	10-100	AB		10				30	6250.00 Pair	Peak current, 30 amps; balanced output.
	500AE Mono	B/M	0.005	Yes	70	1.8V	No	500	500	10-100	AB		10				51	9300.00 Pair	Peak current, 50 amps; balanced output.
	500	B	0.005	Yes	35	1.8V	No	150	250	10-100	AB		25				51	5800.00	As above.
BRYSTON	8B-NRB	B	0.01	Yes	60	1V	No	†	††	0.5-100	AB		50				42	2695.00	†120 watts x 4. ††200 watts x 4. Bridges to 400 watts x 2 into 8 ohms; three-channel operation, 120 watts x 2 and 400 watts x 1 into 8 ohms.
	7B-NRB	B/M	0.01	Yes	60	1V	No	500	800	1-100	AB2		50				42	4390.00 Pair	Operates into 1 ohm; regulated power supply.
	4B-NRB	B	0.01	Yes	60	1.3V	No	250	400	1-100	AB2		50				42	2195.00	Bridgeable; regulated power supply.
	3B-NRB	B	0.01	Yes	60	1V	No	125	200	1-100	AB2		50				28	1395.00	Regulated power supply.
	2B-LP	B	0.01	Opt.	60	750	No	50	100	1-100	AB2		50				18	750.00	As above; bridgeable; LED protection indicators.
	8B-THX	B	0.01	Yes	60	1V	No	†	††	0.5-100	AB		50				42	2950.00	THX certified; bridges to 400 watts x 2 into 8 ohms; three-channel operation, 120 watts x 2 and 400 watts x 1 into 8 ohms.
	7B-THX	B/M	0.01	Yes	60	1V	No	500	800	0.5-100	AB		50				42	2345.00 Each	THX certified.
	4B-THX	B	0.01	Yes	60	1.5V	No	250	400	1-100	AB2		50				42	2245.00	As above; bridgeable; regulated power supply.
	3B-THX	B	0.01	Yes	60	1.3V	No	125	200	1-100	AB2		50				28	1445.00	As above.
CALRAD ELECTRONICS	95-830	B		No			No	6		10-25			150				½	34.00	Circuit board only; bridges to 15 watts; operates on 12 V d.c.
	95-869	B/M		No				10		10-25			150				½	27.00 Each	Circuit board only; operates on 12 to 15 V d.c.
CAMBRIDGE AUDIO	P25	I	0.02	No		300	No	30		11-36	B			78	2.1	Yes	13	349.95	
	P50	I	0.01	No		300	No	50		3-82	B			80	4.3	Yes	13	499.95	
	P70	I	0.01	No		160	No	60		3-82	B			80	4.3	Yes	14	599.95	
(Continued)	A70	B	0.01	No		450	No	60		3-82	B						14	499.95	Bridgeable.

10 details to look for in your next amplifier.

1. Enough power to rock a city block.

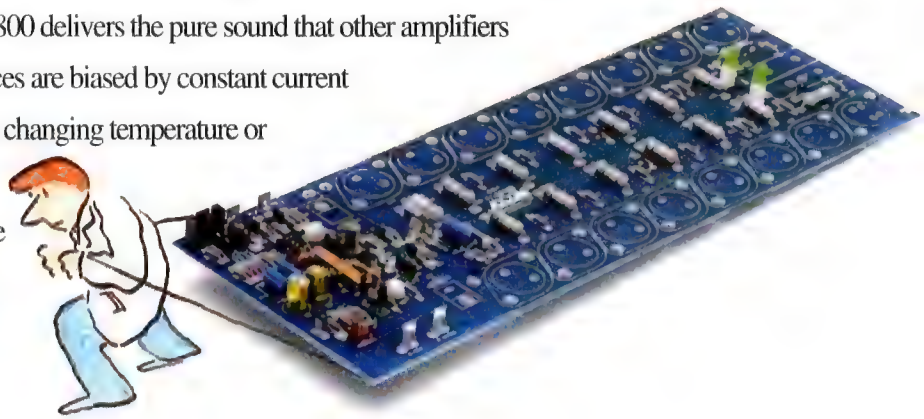
Great sound takes a lot of power. That's why Adcom's GFA-5800 power amplifier is built around an enormous toroidal transformer. The kind that makes most high-end stereo buffs listen and take notice. It has the highest power-to-weight/space ratio of any transformer design on the market. And because it is designed with totally separate secondary windings and independent ground connections, each channel is completely isolated from crosstalk and AC line interference. Clear, powerful sound. The kind your neighbors love to hear.



2. Front end power. In addition to the GFA-5800's main toroidal transformer, two separate "front end" transformers are also used. These additional devices isolate the front end input stages from the main output section. And by using two transformers, one for the left channel and one for the right channel, any peak demands from the output stages will not decrease the operating voltages for the input sections. This design also contributes to ideal separation at the inputs for better soundstaging and more precise imaging.

3. Huge power supplies. Adcom's GFA-5800 power amplifier does something that most amps only dream of. It has exceptionally large capacitors, (over 100,000 microfarads of total filter capacitance), that are able to store large amounts of DC current for supply to the speakers. This large storage capacity means that the amp won't be starved for power when you're driving low impedance speaker systems. Now your speakers and your music sound the way you expect them to, all the time.

4. Circuitry that's in a class by itself. The GFA-5800's glass epoxy circuit board is a testament to simplicity of organization and outstanding sound. Using single-ended Class "A" circuitry in the front end, Adcom's GFA-5800 delivers the pure sound that other amplifiers only talk about. And because the gain devices are biased by constant current sources, they won't change their bias under changing temperature or dynamic conditions. All devices are precision matched for flawless performance and negligible distortion, producing a high damping factor and higher output currents.



5. Transistors that sound like tubes.

All transistors in the signal path of the Adcom GFA-5800 are 100% International Rectifier Hexfets. Hexfet circuits are reference grade, hybrid MOSFET transistors. These innovative circuits surpass conventional MOSFET technology, providing superior performance, consistency and reliability. Hexfet circuitry produces all the punch and muscle of bipolar devices with the sweeter sound of tube amps. The use of Hexfet circuits creates an efficient board with direct gain paths. The GFA-5800 only has three gain stages while comparable amps can have five stages or more. The shorter the path of power resistance, the better the sound.

6. Cool running heat sinks.

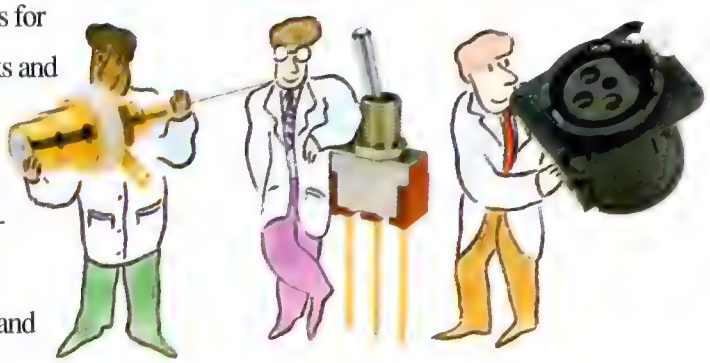
Making a reference class amplifier that delivers superior sound under all conditions is one thing. Making sure it runs cool enough so it won't overheat is another. With Adcom's GFA-5800 you get both. Because of it's oversized toroidal transformer, front end transformers and MOSFET circuits it requires an active cooling system to dissipate the heat that all superior power amplifiers create. By combining a state-of-the-art heat sink design with a microsized cooling fan, the GFA-5800 can blow air through a tunnel in the heat sink and dissipate up to 1500 watts on a continuous basis. This way your hottest tunes can stay cool.

7. No hassle speaker hook ups.

The GFA-5800 comes with versatile binding posts for easy speaker hook-ups. Accepting either standard stripped or "tinned" wires, single or dual banana plugs or spade lug connectors, the GFA-5800 is a great match for any system. And since it can drive virtually any speaker system, regardless of its impedance, even the most demanding speakers will sing beautiful music. Additionally, the GFA-5800 also comes equipped with two sets of binding posts for each channel. These extra binding posts allow the GFA-5800 to accommodate speaker systems that have "bi-wire" capabilities for extra output compatability.

8. Great sound from the outside in.

Adcom makes sure that the sound created by your other components is flawlessly transferred to the GFA-5800's balanced power and optimum circuit technology. The GFA-5800 is equipped with two types of input connectors for complete compatability, "Tiffany style", gold-plated RCA jacks and XLR jacks. The GFA-5800's professional grade three pin XLR jacks provide both positive, negative and shield properties. The result is a balanced line connection between the GFA-5800 and your other components. This connection is almost immune to electromagnetic and radio frequency interferences and provides a great reduction in "common mode noise".



9. More quality than you bargained for.

Dollar-for-dollar the Adcom GFA-5800 out-performs any power amplifier on the market. Its dependable technology and efficient use of the highest quality parts makes it one of the most sought after audiophile products in recent years. And because it's an Adcom component it will benefit from a high resale value and an outstanding dealer service network. After you hear the GFA-5800 you'll agree that it's an incredible value in high end audio.

10. Make sure it's an Adcom.

The most important detail to look for before you buy your next amplifier is the Adcom name. Adcom audio components are designed to be second to none. It's this driving passion for accurate, musical sound and performance that has made Adcom components sought after by the discriminating audiophile. Through its combination of technology and innovative engineering techniques, the Adcom GFA-5800 is quite possibly, the best amplifier you may ever hear. From its toroidal transformer and giant capacitors to its revolutionary heat sink assembly and reference grade Hexfet circuitry, the Adcom GFA-5800 was built to be the best amplifier money can buy. Listen to all the details the GFA-5800 has to offer at your Adcom dealer today. We're sure you'll agree that the GFA-5800 is truly a sound investment.

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AMPLIFIERS

MANUFACTURER	Model (RI)=Remote Included, (RO)=Remote Optional	Type: Integrated=I, Basic=B, Tube=T, Hybrid=H, Mono=M	Rated THD, %	Balanced Inputs?	Rated Slew Rate, V/µS	High-Level Sensitivity, mV	Does Unit Invert Polarity?	POWER AMP: Cont. Avg. Watts/Channel into 8 Ohms	POWER AMP: Cont. Avg. Watts/Channel into 4 Ohms	POWER AMP: Rated Full-Power Bandwidth, Hz to kHz	POWER AMP: Class of Output Operation	POWER AMP: Dynamic Headroom, dB	POWER AMP: Input Impedance, Kilohms	PREAMP: MM Phono S/N, dB, "A" Wtd, re: 5 mV	PREAMP: MM Phono Sensitivity, mV	PREAMP: Moving Coil Input?	Weight, Lbs.	Price, $	Notes
CAMBRIDGE AUDIO (Continued)	A100	B	0.01	No		1.1V	No	110		3-82	B						22	699.95	
CARVER	AV-806x	B	0.03	No		1.2V	No	†	††	20-20	AB	1.2	100				45	1750.00	A/V amp; THX certified; bridgeable. †133 watts x 6. ††180 watts x 6.
	AV-405	B	0.1	No		1V	No	†	150	20-20	AB	1.2	47				25	750.00	A/V amp. †Front, 100 watts x 2; rear, 50 watts x 2; center, 110 watts x 1.
	TFM-55x	B	0.5	No		1.5V	No	380	600	20-20	AB	1.0	100					1195.00	THX certification pending; Magnetic Field power supply.
	TFM-35x	B	0.5	No		1.5V	No	250	380	20-20	AB	2.1	100					865.00	THX certified.
	TFM-15cb	B	0.5	No		1.5V	No	100	140	20-20	AB	1.1	100					535.00	Bridgeable; preamp outputs for daisy-chaining.
	TFM-6cb	B	0.1	No		1.5V	No	65	110	20-20	AB	1.1	100					350.00	As above.
	CMV-1185(RI)	I	0.1	No		500	No	†	130	20-20	AB	1	47	85	1.4	No	27	850.00	A/V surround amp (see also "Surround Processors"); Dolby Pro Logic; center-channel gain control; subwoofer output. †Front, 80 watts x 2; rear, 35 watts x 2; center, 90 watts x 1.
	CM-1090(RI)	I	0.1	No		150	No	100	140	20-20	AB	1.7	100	78	1.3	No	29	680.00	Sonic Holography; CD direct; matrix surround.
CARVER RESEARCH	LightStar	B	0.1	Yes			No	300	600	1-25	A		47				75		
CARY AUDIO DESIGN	CAD-300SEI	I/T		No		250	No	11	11	23-20	A		50				42	3395.00	
	CAD-75I	I/T		No		200	Yes	75	72	9-26	AB		100				63	2495.00	
	SLI-30	I/T		No		400	No	30	30	20-23	AB		50				34	1495.00	
	SLA-30	B/T		No		500	No	40	30	20-23	AB		150				27	999.00	
	SLA-70B	B/T		Opt.		900	No	50	49		A/AB		150				34	1195.00	
	SLA-70B SIG	B/T		Opt.		900	No	60	56	18-26	A/AB		150				42	1595.00	
	CAD-300B SIG	B/T		Opt.		2V	No	25	25	18-26	A		100				54	2995.00	
	SLM-100	B/T/M		Opt.		750	No	113	100	15-23	A/AB		150				40	3295.00 Pair	
	CAD-300M SIG	B/T/M		Opt.		750	No	60	60	18-26	A		150				54	5995.00 Pair	
	CAD-300SE	B/T/M		Opt.		900	No	12	12	26-23	A		150				32	3695.00 Pair	
	CAD-80M	B/T/M		Opt.		900	No	75	75	18-26	A/AB		150				32	2495.00 Pair	
	CAD-805	B/T/M		Opt.		750	No	50	50	19-23	A		150				114	7995.00 Pair	
	CAD-211M	B/T/M		Yes		700	No	200	200	9-30	A/AB		150				126	12,500. Pair	
	CAD-300SSE	B/T		Opt.		800	No	20	20	25-26	A		100				65	5495.00	
	SLM-200	B/T/M		Opt.		750	No	200	200	17-34	AB		150				120	8995.00 Pair	
CELESTE	W-4070	B	0.05	Yes		750	Var.	70	140	10-79	AB		50				31	1499.00	Bridgeable; no feedback.
	W-4150	B	0.05	Yes		1V	Var.	150	300	10-79	AB		50				34	1999.00	As above.
	W-4250	B	0.05	Yes		1.5V	Var.	250	500	10-79	AB		50				49	2999.00	As above.
	PW-4070i	I	0.05	No			No	70		10-79	AB		25	80	2.0	Yes	18	1499.00	No feedback.
CELLO LTD.	Performance II	B/M	0.1	Yes		1.5V	No	200	400	20-20	AB1	2.7	1M				180	22,000. Pair	Bridgeable; separate power supplies.
	Duet 350	B	0.25	Yes		1.5V	No	350	600	20-20	AB		1M				95	7500.00	Bridgeable.
	Encore	B/M	0.3	Yes		†	No	50	100	20-20	AB2	1.8	330				28	6000.00 Pair	†Balanced 376 mV; unbalanced, 752 mV. As above; stereo version available.
CLASSÉ AUDIO	70	B/H	0.01	Yes	70	900		75	150	20-20	A/AB	3	70				35	1195.00	
	10	B/H	0.01	Yes	70	1V		125	250	20-20	A/AB	3	70				45	1995.00	Bridges to 400 watts.
	15	B/H	0.01	Yes	70	1V		175	350	20-20	A/AB	3	70				60	2995.00	Bridges to 700 watts.
	25	B/H	0.01	Yes	70	1.2V		250	500	20-20	A/AB	3	70				69	3995.00	Bridges to 1000 watts.
	M700	B/H/M	0.01	Yes	70	1.2V		700	1400	20-20	A/AB	5	70				78	3495.00 Each	
	M1000	B/H/M	0.01	Yes	70	1.6V		1000	2000	20-20	A/AB	5	70				92	4495.00 Each	
DON J. COCHRAN	Delta Mode II	B/H/M	0.07	Yes	65	1.6V	No	200	200	0.5-50		0.4	50				58 Pair	6800.00 Pair	Differential signal path; balanced bridge output.
CODA TECHNOLOGIES	2.5	B	0.1	Yes	50	650	No	25	50	0-100	A	1.0	50				35	2350.00	Bridgeable.
	10	B	0.1	Yes	50	1.3V	No	100	200	0-100	A/AB	1.5	50				45	2750.00	As above.
	11	B	0.1	Yes	50	1.3V	Var.	100	200	0-100	A	0.5	50				85	4750.00	As above.
	20	B	0.1	Yes	50	1.8V	Var.	200	400	0-100	A/AB	1.0	50				85	4750.00	As above.
	System 100	B	0.1	Yes	50	1.3V	Var.	100	200	0-100	A	0.5	100				100	6750.00	As above.
	System 200	B/M	0.1	Yes	50	1.8V	Var.	200	400	0-100	A	0.5	100				185	12,000. Pair	Shared voltage-gain chassis.
	Continuum	B	0.1	Yes	50	1.8V	No	200	400	5-100	A/AB	1.5	50				45	1750.00	
CONRAD-JOHNSON	MF2100	B	1	No			No	100		20-20	AB		100				34	1495.00	
	MF2200	B	1	No			No	200		20-20	AB		100				46	1995.00	
	MF2300	B	1	No			No	250		20-20	AB		100				55	2795.00	
	Premier Eleven-A	B/T	1	No			No	70	70	30-15	AB		100				54	3295.00	
	Premier Twelve	B/T/M	1	No			No	140	140	30-15	AB		100				51	3295.00 Each	
	Premier Eight-A	B/T/M	1	No			No	275	275	30-15	AB		100				90	7495.00 Each	
CONVERGENT AUDIO TECHNOLOGY	JL1	B/T/M	0.1	No			No	125	150	7-35	A	0	50				330 Pair		Triode output; dampened chassis.
COUNTERPOINT (Continued)	Natural Progression Mono	B/H/M	0.5	Yes		92	No	150	300	20-20	AB	3	†				170 Pair	7595.00 Pair	†Unbalanced, 100 kilohms; balanced, 50 kilohms.

AMPLIFIERS

MANUFACTURER	Model (RI)=Remote Included, (RO)=Remote Optional	Type: Integrated=I, Basic=B; Tube=T, Hybrid=H, Mono=M	Rated THD, %	Balanced Inputs?	Rated Slew Rate, V/µS	High-Level Sensitivity, mV	Does Unit Invert Polarity?	POWER AMP: Cont. Avg. Watts/Channel into 8 Ohms	POWER AMP: Cont. Avg. Watts/Channel into 4 Ohms	POWER AMP: Rated Full-Power Bandwidth, Hz to kHz	POWER AMP: Class of Output Operation	POWER AMP: Dynamic Headroom, dB	POWER AMP: Input Impedance, Kilohms	PREAMP: MM Phono S/N, dB, "A" Wtd re 5 mV	PREAMP: MM Phono Sensitivity, mV	PREAMP: Moving Coil Input?	Weight, Lbs.	Price, $	Notes
COUNTERPOINT (Continued)	NPS 400	B/H	0.5	Yes		92	No	200	400	20-20	AB	3	100				65	3495.00	
	NPS 200	B/H	0.5	Yes		92	No	100	200	20-20	AB	3	100				50	2495.00	
	Solid 1	B	0.2	Opt.		92	No	120	200	20-20	AB	3	†				28	1295.00	THX version available.
	Solid 1M	B/M	0.2	Opt.		92	No	120	240	20-20	AB	3	†				17	895.00 Each	As above.
	Solid 2	B	0.2	Opt.		92	No	200	400	20-20	AB	3	†				67	1995.00	As above.
CREDO	PMP 154	B	0.001	No	150	1V	No	150	280	5-150	AB	1.4	47				44	3400.00	
	PMP 303	B	0.001	No	150	1V	No	30	60	5-200	A	1.0	47				44	3400.00	
	PMP 102	B	0.001	No	150	1V	No	100	200	5-200	A	1.0	47				66	4362.00	
	PMP 252	B	0.001	No	150	1V	No	250	450	5-200	AB	1.4	47				66	5200.00	
	IMP 702	I	0.02	No	100	150	No	100	100	10-180	AB	1.5	47				20	999.00	
	IMP 703(RI)	I	0.02	No	100	150	No	180	180	10-180	AB	1.5	47	80	1.5	Yes	20	1198.00	
CREEK	A42	B	0.03	No			No	50	75	20-20							12	595.00	Bridges to 150 watts with Creek P42 preamp and PBM-42 bridging module.
	4240	I	0.01	No			No	40		20-20							10	595.00	Preamp out/main in jacks; optional phono boards ($50.00 for MM, $95.00 for MC).
CREST AUDIO	CA6	B	0.01	Yes	35	775	No	350	500	20-20	H	1.5	20				39		
	CA9	B	0.01	Yes	35	775	No	550	800	20-20	H	1.5	20				43		
	CA12	B	0.01	Yes	35	775	No	720	1200	20-20	H	1.5	20				67		
	9001	B	0.02	Yes	35	2.3V	No	1100	2050	20-20	H	1.5	20				110		
	7301	B	0.02	Yes	35	†	No	††	†††	20-20	‡	1.5	20				52	2190.00	Biamplifier. †Low-frequency output channel, 1.5 V; high-frequency output channel, 790 mV. ††Low, 670 watts; high, 125 watts. †††Low, 940 watts; high, 220 watts. ‡Low, Class H; high, Class AB.
	10001	B	0.02	Yes	35	2V	No	1150	2000	20-20	H	1.5	20				127	4990.00	
	10004	B	0.02	Yes	35	1.8V	No	†	††	20-20	H	1.5	20				135	5890.00	†720 watts x 4. ††1200 watts x 4.
	8001	B	0.025	Yes	35	1.8V	No	720	1100	20-20	H	1.5	20				84	3390.00	
	7001	B	0.025	Yes	35	1.4V	No	550	715	20-20	H	1.5	20				54	2590.00	
	6001	B	0.25	Yes	35	1.1V	No	300	480	20-20	H	1.5	20				50	2390.00	
	4801	B	0.25	Yes	35	1.1V	No	300	480	20-20	H	1.5	20				50	1750.00	
	4601	B	0.12	Yes	35	1V	No	300	425	20-20	H	1.5	20				52	1750.00	
	3301	B	0.25	Yes	35	908	No	220	330	20-20	H	1.5	20				52	1390.00	
	FA2401	B	0.025	Yes	35	775	No	330	580	20-20	AB	1.5	20				55	1674.00	
	FA1201	B	0.025	Yes	35	775	No	280	450	20-20	AB	1.5	20				39	1398.00	
	FA901	B	0.025	Yes	14	775	No	225	300	20-20	AB	1.5	20				36	966.00	
	FA601	B	0.025	Yes	14	775	No	120	225	20-20	AB	1.5	20				26	768.00	
	CC151	B	0.025	Yes	35	870	No	180	300	20-20	AB	1.5	20				43	1390.00	
	CC301	B	0.25	Yes	35	1.2V	No	350	500	20-20	AB	1.5	20				56	1990.00	
	CV301	B	0.25	Yes	35	870	No		300	20-20	AB	1.5	20				60	1590.00	
	CV601	B	0.025	Yes	35	1.8V	No	625		20-20	AB	1.5	20				56	1990.00	
	LA601	B	0.025	Yes	14	775	No	120	225	20-20	AB	1.5	20				30	650.00	
	LA901	B	0.025	Yes	14	775	No	225	300	20-20	AB	1.5	20				40	828.00	
	LA1201	B	0.025	Yes	14	775	No	280	450	20-20	AB	1.5	20				43	1178.00	
	MAS200	B	0.025	Yes	35	1.1V	No	200	300	20-20	H	1.5	20				31	910.00	
	PFA600	B	0.015	Yes	35	500	No		600	20-20	H	1.5	20				55	3990.00	
	UL601	B	0.025	Yes	14	775	No	120	335	20-20	AB	1.5	20				33	650.00	
	UL901	B	0.025	Yes	14	775	No	225	300	20-20	AB	1.5	20				40	828.00	
	UL1201	B	0.025	Yes	35	775	No	280	450	20-20	AB	1.5	20				42	1398.00	
	UL2401	B	0.025	Yes	35	775	No	330	580	20-20	AB	1.5	20				61	1674.00	
CROSBY AUDIO WORKS	DMA 50Z	B	0.01		500	1.4V	No	100		0-1M	AB1		100					2495.00	Modification of customer's Spectral Audio DMA-50 or DMA-80.
	DMA 50ZM	B/M	0.01	Yes	†	1.4V	No	200		0-1M	AB1		10					2595.00 Each	†1000 V/µS. As above.
CROWN	Esoteric Macro Reference	B	.0012	Yes		Var.	No	760 Max.	1160 Max.	†	AB/B		10				57	3995.00	†3 Hz to 35 kHz, non-FTC. Damping, greater than 20,000; S/N, 120 dB.
	PS-200	B	0.001	Opt.	12	1.3V	No	95 Max.	135 Max.	1-20	AB/B		30				25	995.00	Damping, greater than 400; S/N, 112 dB.
	PS-400	B	0.001	Opt.	16	1.8V	No	165 Max.	260 Max.	1-20	AB/B		30				55	1195.00	As above.
	Com-Tech 200	B	0.05	Yes	17	Var.	No	105 Max.	125 Max.	20-20	AB/B		20				29	825.00	Damping, greater than 1000; S/N, 105 dB.
	Com-Tech 400	B	0.05	Yes	17	Var.	No	195 Max.	225 Max.	20-20	AB/B		20				32	1075.00	As above.
	Com-Tech 800	B	0.05	Yes	17	Var.	No	290 Max.	445 Max.	20-20	AB/B		20				47	1575.00	As above.
	Com-Tech 1600	B	0.05	Yes	17	Var.	No	525 Max.	810 Max.	20-20	AB/B		20				58	2050.00	As above.
CURCIO AUDIO ENGINEERING	MS7•P	B/T	0.33	No	13	150	No	35	35	20-20	AB1	3	475				40	1100.00	Kit, $375.00.
	M3•M3P	B/T/M	0.27	No	13	150	No	60	60	20-20	AB1	3	475				30	1600.00 Pair	Kit, $550.00 per pair.
DB SYSTEMS	DB-6A	B	0.003	No	15	1V	No	40	70	20-20	AB	3	48				18	795.00	Three-times power-supply capacitance optional.
	DB-6A-M	B/M	0.008	No	30	1V	No	140	225	20-20	AB	3	48				18	795.00 Each	Per pair, $1550.00.
DENON	PMA-915R(RI)	I	0.007	No		150	No	80	130	20-20	AB		47	94	2.5	Yes	18	575.00	
	PMA-1315R(RI)	I	0.004	No		150	No	115	200	20-20	AB		47	94	2.5	Yes	24	825.00	
	PMA-S1	I	0.007	Yes		150	No	50	100	20-20		3	47	91	2.5	No	55	4500.00	
	AVC-2800(RI)	I	0.05	No		150	No	†		20-20	AB		47	76	2.5	No	30	1000.00	Surround amp with Dolby Pro Logic. †Front, 85 watts x 2; rear, 25 watts x 2; center, 85 watts x 1.

(Continued)

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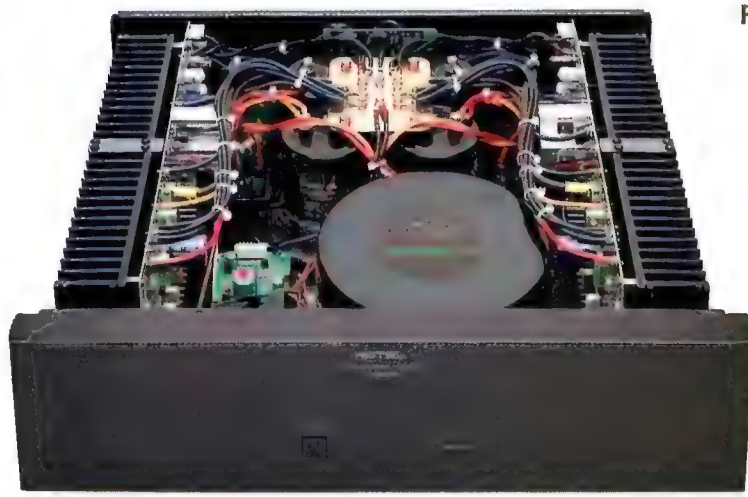
AMPLIFIERS

MANUFACTURER	Model (RI)=Remote Included, (RO)=Remote Optional	Type: Integrated=I, Basic=B; Tube=T, Hybrid=H; Mono=M	Rated THD, %	Balanced Inputs?	Rated Slew Rate, V/µS	High-Level Sensitivity, mV	Does Unit Invert Polarity?	POWER AMP: Cont. Avg. Watts/Channel into 8 Ohms	POWER AMP: Cont. Avg. Watts/Channel into 4 Ohms	POWER AMP: Rated Full-Power Bandwidth, Hz to kHz	POWER AMP: Class of Output Operation	POWER AMP: Dynamic Headroom, dB	POWER AMP: Input Impedance, Kilohms	PREAMP: MM Phono S/N, dB, "A" Wtd., re: 5 mV	PREAMP: MM Phono Sensitivity, mV	PREAMP: Moving Coil Input?	Weight, Lbs.	Price, $	Notes
DENON (Continued)	AVC-3030(RI)	I	0.03 (F) 0.05 (R) 0.03 (C)	No		150		†		20-20	††		47	76	2.5	No		1350.00	Surround amp with Dolby Pro Logic; DSP for surround and ambience modes (see also "Surround Processors"); two remotes. †Front, 110 watts x 2; rear, 35 watts x 2; center, 110 watts x 1. ††Optical Class A.
	POA-S1	B/M	0.05	Yes		1V	No	250	500	20-20			47				198	20,000. Each	
	POA-5000	B	0.02	No				†		20-20	††		47					1500.00	Three-, four-, five-, or six-channel operation. †Front, 100 watts x 2; rear, 50 watts x 2; center, 50 watts x 2. ††Optical Class A.
	POA-2800	B	0.01	No				200	300	20-20	†		25					800.00	Switching for two pairs of speakers. †Super Optical Class A.
	POA-800	B	0.05	No				50		10-50			25					350.00	Bridgeable.
DGX AUDIO	DDA-1	I	0.025	No		300	No	100	140	20-20	AB	2	47			No	29	2995.00	Built-in D/A converter; processing for loudspeaker correction (see also "Signal Processors"); includes two DDL-1 speakers.
DPA DIGITAL	DPA 200S	B	0.005	No		250	No	55	90	10-28	A		22				12	1395.00	Bridges to 200 watts.
DUAL	CV-5670	I	0.01	Yes				100	170	10-95	A		47	80	2.5	Yes	30	525.00	
DUSON	A10	B		No	25	500		110				2						3450.00	
	B100	B		No	20	500		100				2						2260.00	
	PA100	I		No	10	150		100				2	47			No		2800.00	
	PA75	I		No	10	150		75				2	47			No		2300.00	
	PA50	I		No	10	150		50				2	47			No		1275.00	
DYNACO	ST-160	B/T	0.05	No	30		No	80	80	17-75	AB1	1.3	50				54	2199.00	Buffered power supply and filament regulators.
	ST-80	B/T	0.05	No	30		No	40	40	17-75	AB1	1.3	50				45	1699.00	As above; with chrome finish, $1799.00.
	Stereo 80	B/T	0.25	No	15			40	40	5-50	A	1.25	10				30	1699.00	Selectable triode/pentode operation; adjustable bias.
	Stereo 400 Series II	B	0.05	No				200	300	10-100	AB	1.2	50				30	1000.00	Bridges to 600 watts; operates into 1 ohm.
	Stereo 200	B	0.05	No				100	150	10-100	AB	1.2	100				22	595.00	
	Stereo 100	B	0.05	No				70	105	20-20	AB	1.2	100				18	425.00	
EAGLE	2c	B	.0025	No	18	1.3V	No	110	195	0-120	AB	1	100				30	1795.00	Optional heat-sinks.
	400	B/M	.0025	No	40	1.3V	No	350	540	0-120	AB	1	100				30	1995.00 Each	As above.
	400i	B/M	.0025	No	18	1.3V	No	120	210	0-120	AB	1	100				30	1995.00 Each	As above; operates into 1 ohm.
EDGE ELECTRONICS	M-1	B	0.005	No	150	200	No	150	250	5-50	AB	1.9	30				29	599.00	
	M-2	B	0.005	No	150	200	No	200	380	5-50	AB	1.9	30				33	699.00	
	M-1+	B	0.005	No	150	200	No	250	450	5-50	AB	2.3	30				38	799.00	Separate power supply for each channel.
	M-2+	B	0.005	No	150	200	No	300	500	5-50	AB	2.3	30				43	899.00	As above.
	M-6	B	0.005	No	150	200	No	500	900	5-50	B	2.3	30				51	1499.00	
	M-1A(RI)	I	0.005	No	150	200	No	150	250	5-50	AB	1.9	30				30	750.00	
	M-2A(RI)	I	0.005	No	150	200	No	200	380	5-50	AB	1.9	30				34	850.00	
	M.5	B	0.005	No	150	200	No	100	150	5-50	B	1.5	30				23	499.00	
	MAV	B/M	0.005	No	150	200	No	100	150	5-50	B	1.5	30				20	399.00 Each	Center-channel amp.
	M-4.5AV	B	0.005	No	150	200	No	†	††	5-50	B	1.4	30				32	899.00	Surround amp. †80 watts x 4. ††130 watts x 4.
ELECTRO-COMPANIET	AW-250	B	0.008	Yes	100	1V	No	250	380	20-150	A	1.2	220				65	3999.00	
	AW-100	B	0.001	Yes	100	1V	No	100	180	20-150	A	1.2	220				35	1999.00	
	ECI-1	I	0.003	No	100	1V	No	100	180	20-150	A	1.2	47				39	2599.00	
ELECTRO-VOICE	7100	B	0.05	Yes	19		No	100	140	20-20	AB	1	15				18	682.00	Bridgeable; headphone jack.
	7200	B	0.1	Yes	20		No	140	230	20-20	AB	1	15				37	742.00	Bridgeable.
	7300A	B	0.05	Yes	30		No	250	400	20-20	AB	1	15				34	990.00	As above.
	7600	B	0.1	Yes	30		No	450	730	20-20	AB	0.25	15				52	1886.00	As above.
	PCA 2250	B	0.03	Yes	70	510	No	180	300	20-20	AB	1.47	20				35	1900.00	Protection circuitry.
	PCA 2450	B	0.03	Yes	100	650	No	300	480	20-20	AB	1.52	20				36	2200.00	As above.
ELITE	M-91	B	0.003	No			No	200		20-20	AB	1.8	50				60	1400.00	
	M-72	B		No			No	†		20-20							48	1000.00	†50 watts x 4. Bridges to two channels.
ENSEMBLE	Corifeo	B/H	0.3	No		600	No	100	140	20-20	AB		22				29	4830.00	Electronic protection circuits.
ESOTERIC AUDIO RESEARCH	EAR509 MKII	B/T/M	0.25	Opt.	20	120	No	110	110	20-40	A	1	20				40	4990.00 Pair	
	EAR549	B/T/M	0.25	Opt.	30	160	No	220	220	20-40	A	1	20				75	9999.00 Pair	
	Yoshino 30B	B/T/M	8	No		100	No	30	30	20-20	A	0	20				70	49,000. Pair	Triode tubes.
	Yoshino 30A	B/M	1	No		100	No	30	30	20-20	A	0	20				70	42,000. Pair	Output transformerless.
ESSENCE	Standard	B	0.01	Opt.			No	200	300	5-100	A/AB		20				100	4850.00	
	Sapphire	B	0.01	Opt.			No	200	300	5-100	A/AB		20				110	6650.00	Mono version, $8750.00 per pair.
	Emerald	B	0.01	Opt.			No	200	300	5-100	A/AB		20				120	10,000.	
	Jasper	B	0.005	Opt.			No	200	300	5-100	A/AB		20				140	12,500.	Mono version, $16,850 per pair.
EXPOSURE	XX	I				150	No	40		20-20			10				20	1095.00	Regulated power supply.
	XV	I				150	No	40		20-20			10		3.0	Yes	20	1295.00	As above.
	XVIII	B					No	60		20-20			100				20	1495.00	
	XVIII Mono Regulated	B/M					No	50		20-20			100				40 Pair	1995.00 Pair	As above.
	IV Dual Regulated	B					No	80		20-20			100				42	3195.00	As above.
FENTON AUDIO	Stereobate II	B/M	0.022	Yes	100	500	No	300	600	20-100	A/AB		50				95	2300.00 Pair	Water-cooled; optical isolation.

ROTEL®

■ Rotel is not a typical audio company. Unlike the corporate giants of the audio industry, Rotel is a family owned business. We don't make video recorders, bread makers, or electric pianos. Instead, we have spent the last thirty years building high fidelity components that meet two rigorous criteria — musical accuracy and honest value. While we benefit from low-cost production in our own Asian facilities, our design work remains in our R&D facilities in Britain, where an audiophile pursuit of perfection is a passion.

■ Rotel engineers are, first and foremost, music lovers who labor over their new designs like proud parents. They **listen** to the results, then tweak and adjust until the new product meets exacting musical standards. ■ All Rotel products are truly built from the inside out using premium parts. Components are hand selected for their sound quality and built by industry leading suppliers around the world.



RB990BX 200 watt/channel amplifier

RB980BX 120 watt/channel amplifier

RC990BX remote control preamplifier

RCD965LE compact disc player

RB990. *"Peak current output was 211 amps, almost twice the value of any other amplifier in this survey! To use the term coined by Consumer Reports, this is a Best Buy."*
The Audio Critic (August 93)

"The 990 is yet another triumph for Rotel, proving once again that the ear is mightier than the slide rule spec in delivering music for the dollar."
IAR Hotline (June 92)

RB980. *"The inexpensive, frill-free Rotel doesn't fall short of the mark when it comes to playing music. It lives up to its promise of power, but its capacity for blood and thunder doesn't make it an amp that impresses solely with its might. It's lusty, but also involving and musically revealing."*
What Hi-Fi? (September 93)

"...the RB980BX proved to be one of those products reviewers dream of...more than just another modestly priced amplifier, competent but uninspiring. The Rotel...got up on the high-end high-wire without a net – and performed."
Stereophile (Thomas J. Norton, Vol. 15, No. 11)

RCD965LE. *"Sound quality was superb ... Clarity, transient detail, and high-level punch all were exemplary. In short, Rotel's RCD-965LE clearly delivers CD sound that approaches the highest standards of the day, for less – substantially less, in some instances – than many competitive alternatives."*
CD Review (January 94)

"...every aspect of the '965 has been optimized with a single goal in mind – sound quality. It is this preoccupation with the finest detail that is reflected in the player's overall performance. Nothing, but nothing, has been left to chance."
What Hi-Fi? (December 91)

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PHONE: 800-370-3741 ■ FAX: 508-664-4109

AFFORDABLE HIGH END

RLC900 power line conditioner

RSS900 speaker selector

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AMPLIFIERS

MANUFACTURER	Model (RI)=Remote Included, (RO)=Remote Optional	Type, Integrated=I, Basic=B, Tubes=T, Hybrid=H, Mono=M	Rated THD, %	Balanced Inputs?	Rated Slew Rate, V/µS	High-Level Sensitivity, mV	Does Unit Invert Polarity?	POWER AMP: Cont. Avg. Watts/Channel into 8 Ohms	POWER AMP: Cont. Avg. Watts/Channel into 4 Ohms	POWER AMP: Rated Full-Power Bandwidth, Hz to kHz	POWER AMP: Class of Output Operation	POWER AMP: Dynamic Headroom, dB	POWER AMP: Input Impedance, Kilohms	PREAMP: MM Phono S/N, dB, "A" Wtd, re: 5 mV	PREAMP: MM Phono Sensitivity, mV	PREAMP: Moving Coil Input?	Weight, Lbs.	Price, $	Notes
FM ACOUSTICS	Resolution Series 811	B	0.008	Yes	50	1.6V	No	440	750	1-60	A		40				110	40,360.	
	Resolution Series 611X	B	0.008	Yes	50	1.6V	No	250	425	1-60	A		40				16	26,140.	
	Resolution Series 611	B	0.008	Yes	50	1.6V	No	250	420	1-60	A		40				60	23,830.	
	FM 800A	B	0.007	No	25	1.6V	No	400	600	5-60	A		5				66	12,880.	
	FM 600A	B	0.008	No	25	1.6V	No	250	350	5-60	A		5				44	9620.00	
	FM 300A	B	0.009	No	30	1.6V	No	100	150	5-60	A		5				30	7480.00	
FORTÉ	Four	B	0.1	Yes	150		No	50	100	0-100	A		47					1790.00	
	Fifty-Five	B	0.1	Yes	150		No	100	200	0-100	A/AB		47					1390.00	
	Six	B	0.1	Yes	150		No	200	350	0-100	A/AB		47					1790.00	
	FT1	B	0.1	No	100		No	†		20-20	AB		47					1790.00	†Five-channel operation, 125 watts x 3 and 55 watts x 2.
FOSGATE-AUDIONICS	4125	B	0.10	No	20	1V	No	†	††	20-20	AB	1.0	22				45	1099.00	†75 watts x 4. ††125 watts x 4. Bridgeable.
	4200	B	0.03	No	40	1.1V	No	†	††	20-20	AB	1.0	22				65	1999.00	†125 watts x 4. ††200 watts x 4. Bridgeable; THX certified.
	560	B	0.25	No	15	700	No	45	60	20-20	AB	1.5	22				22	699.00	
GEMINI SOUND PRODUCTS	Pvx-85	B	0.1	No				85		20-20							22	425.00	
	Pvx-125	B	0.1	No				125		20-20							24	530.00	
	Pvx-160	B	0.1	No				160		20-20							26	695.00	
GENESIS TECHNOLOGIES	Stealth B-200 (RI)	B	0.1	Yes		1V	No	200	400	10-20	Var. A		100				165	7995.00	Seven inputs.
GOLDEN TUBE AUDIO	SE-80	B/T/M	0.01	No		1V	No	80	80	20-20	A		150				60	4000.00 Pair	Triode tubes.
	SE-60	B/T	0.01	No		1V	No	60	60	20-20	A		150				50	1480.00	Pentode tubes.
	SE-40	B/T	0.01	No		1V	No	40	40	20-20	A		150				50	890.00	As above.
	SE-300B	B/T/M	0.1	No		1V	No	10	10	20-20	A		150				50	2400.00 Pair	Cathodeless triode tubes.
	SE-845	B/T/M	0.1	No		1V	No	50	50	20-20	A/A2		150				50	2800.00 Pair	As above.
	PP-80	B/T	0.01	No		1V	No	80	80	20-20	AB		150				40	1180.00	
	PP-150	B/T/M	0.01	No		1V	No	150	150	20-20	AB		150				40	1800.00 Pair	
	Integrate 80	I/T	0.01	No		150	No	80	80	20-20	AB		150				40	1280.00	
GRYPHON AUDIO DESIGNS	S100	B	0.05	Yes		100	No	100	200	2-350	AB		50				125	8000.00	2000 watts, peak, into 1 ohm.
	DM100	B	0.01	Yes		100	No	100	200	10-350	A		50				165	13,900.	Selectable bias.
	Reference One	B/M	0.01	Yes		100	No	150	300	10-350	A		10				185	28,000. Pair	As above; 5000 watts, peak, into 0.5-ohm load.
HAFLER	Trans-nova 9505	B	0.1	Yes	150	†	No	250	375	0.7-300	AB	1.5	47				50	2200.00	†Balanced, 900 mV; unbalanced, 1.8 V. Bridgeable.
	Trans-nova 9300 THX	B	0.7	No	150	1.4V	No	150	225	0.7-300	AB	1.5	47				36	1250.00	THX certified; bridgeable.
HARMAN KARDON	AVI 200	I	0.09	No	80	150	No	70	100	20-20	AB		33	74	2.5		27	599.00	
	HK 6350R(RI)	I	0.09	No	140	135	No	60	60	20-20	AB		22	80	2.2	Yes	18	549.00	
	HK 1400	I	0.09	No	130	135	No	40	60	20-20	AB		33				18	499.00	No phono section.
	HK 620(RI)	I	0.05	No	70	150	No	40	60	20-20	AB		22				15	399.00	Optional phono stage, $50.00.
	PA 2100	B	0.09	No	120	800	No	65	65	20-20	AB		22				18	479.00	Bridgeable; auto standby.
	PA 2200	B	0.08	No	140	800	No	100	100	20-20	AB		22				24	629.00	As above.
	PA 2400	B	0.08	No	280	800	No	170	170	20-20	AB		33				35	1199.00	As above.
HARRISON LABORATORIES	AMOD	B/M		No		100	Var.		25	20-20	AB	0	10				2	79.95 Each	Requires 12-V power supply.
	BMOD	B/M		†		3V	Var.		25	20-20	AB	0	10				3	99.95 Each	†Balanced speaker-level input. As above; operates into 1 ohm.
	PMOWSE 5W	B		No		100	Var.		125	20-20	AB	0	10				1	99.95	Without case.
HEADROOM	Little	B		No			No	0.3		20-20	AB		47				1	199.00	Headphone amp with defeatable image correction; a.c. power only.
	Premium	B		No			No	0.3		20-20	AB		47				1	299.00	As above but portable, requiring four AA batteries.
	Supreme	B		No			No	0.3		20-20	AB		47				1	399.00	As above; filter switch.
	Home	B		No			No	0.3		20-20	AB		47				5	599.00	As above; line outputs.
HOVLAND	Aurora	B/T	1.5	No		1V	No	100	100	20-20	AB1		1M				110	6995.00	Bridges to 200 watts; operates into 1 ohm stereo, 0.5 ohm mono.
JBL	Power 50	I	0.1		10			50†		20-20			48			No		175.00	†Into 6 ohms.
	Power 20	I	0.75		5			20†		20-20			48			No		139.00	
JOULE ELECTRA	VZN-100	B/T/M	0.9	Yes	20	1V	No	100	100	20-20	A	0	500				55	5500.00 Pair	Bridgeable; no feedback; output transformerless; asymmetric output stage.
JRM	Power Tower	B/M	0.02		100	†	Yes	††	†††	0.6-75	AB	3	10				65	4140.00 Each	†(2)2.0 and (2)1.1 V. ††(2)180 and (2)70 watts. †††(2)500 and (2)250 watts into 2 ohms. All-cascode design.
JVC	AXZ911BK(RI)	I	0.003	Yes			No	100		20-20	Dyn. Sup. A			90	2.5	Yes	44	1100.00	
	AXV1050TN(RI)	I	0.009	Yes			No	100		20-20	Dyn. Sup. A			73	2.3	No	35	1500.00	
GEORGE KAYE AUDIO LABS	Nepenthe 24	B/T/M	0.3	Opt.		Var.	No	700	500	20-20	A/AB		100				140	45,000. Pair	Four chassis; regulated power supplies; output transformerless and capacitorless; operates into 2 ohms; servo and auto bias.
KENWOOD	KM-X1(RI)	B	0.03	No		1V	No	100		20-20	AB		33				44	899.00	Six-channel operation; THX certified.
KINERGETICS RESEARCH (Continued)	KBA-280	B	0.01	Yes	70	100	No	140	280	20-20	A	1.5	†				68	2795.00	†Unbalanced, 100 kilohms; balanced, 600 ohms. THX certified; external trigger.

Making music memorable.

Be assured: The LS5 Mark II stereo line-level preamplifier from Audio Research is no mere nostalgic nod to the past. Rather, it represents a significant advance in the technology of vacuum-tube amplification as applied to the retrieval and transmission of meaningful musical information from any input source, analog or digital. The difference is one you will hear immediately in your music system—and never forget.

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If ever there has been a preamplifier that will markedly, even astoundingly, improve the performance of any deserving audio system, the LS5 Mark II is it. You'll hear your favorite music as though illuminated from within, played specially for you. Intimate. Profound. Lasting. The way music was meant to be experienced, and remembered.

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By Martin Colloms
Reprinted from
HI-FI NEWS & RECORD REVIEW
February 1994

"The VT 150s presented an astonishingly believable and natural rendering of timbre. Instead of hearing a hi-fi representation of the music, I felt I was hearing the music itself...

The VT 150 is, without question, the best power amplifier I've heard... The VT 150s went far beyond any descriptions of sonic qualities. Instead, they were truly transcendental, bringing me so much closer to my favorite music than I thought could be achieved by changing power amplifiers...

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By Robert Hartley
Reprinted from
STEREOPHILE
Vol.17, No. 18, August 1994

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AMPLIFIERS

MANUFACTURER	Model (RI)=Remote Included, (RO)=Remote Optional	Type: Integrated=I, Basic=B; Tube=T, Hybrid=H, Mono=M	Rated THD, %	Balanced Inputs?	Rated Slew Rate, V/µS	High-Level Sensitivity, mV	Does Unit Invert Polarity?	POWER AMP: Cont. Avg. Watts/Channel into 8 Ohms	POWER AMP: Cont. Avg. Watts/Channel into 4 Ohms	POWER AMP: Rated Full-Power Bandwidth, Hz to kHz	POWER AMP: Class of Output Operation	POWER AMP: Dynamic Headroom, dB	POWER AMP: Input Impedance, Kilohms	PREAMP: MM Phono S/N, dB: A-Wtd re. 5 mV	PREAMP: MM Phono Sensitivity, mV	PREAMP: Moving Coil Input?	Weight, Lbs.	Price, $	Notes
KINERGETICS RESEARCH (Continued)	KBA-380	B	0.01	No	70	100	No	140	280	20-20	AB	1.2	100				64	1995.00	THX certified; three-channel operation.
KINTEK	Digimate D610	B	0.08	Yes	15	Adj.	No	†	††	20-20	A	3	†††					2250.00	†125 watts x 6. ††200 watts x 6. †††Balanced, 200 kilohms. Bridgeable; six plug-in modules.
KLIMO	Kent	B/T/M	0.3	No			No	35	35		AB		220				19	3300.00 Pair	
	Beltaine	B/T/M		No				5	5	15-25	A		100				37	5900.00 Pair	Triode tubes; separate power supplies; defeatable feedback.
	Linnet	B/T/M	0.3	No				100	100		A		100				43	8400.00 Pair	Operates into 1 ohm.
KRELL	Audio Standard(RI)	B/M	0.01	Yes				400	800		A		47				175	32,500. Pair	Sustained Plateau bias; external power supplies.
	Audio Standard 2(RI)	B/M		Yes				200	400		A		47				100	18,500. Pair	Sustained Plateau bias.
	KSA-300S(RO)	B		Yes				300	600	4-20	A		47				165	9500.00	As above.
	KSA-200S(RO)	B		Yes				200	400	4-20	A		47				105	7500.00	As above.
	KSA-100S(RO)	B		Yes				100	200	4-20	A		47				80	5500.00	As above.
	KSA-50S(RO)	B		Yes				50	100	4-20	A		47				65	3300.00	As above.
KSS AUDIO ENGINEERING	KSS 100/100	B/T	0.05	Opt.	500	1.7V	No	105	95	0-160	AB	0	100				45	2995.00	Triode tubes; direct coupled; output transformerless and capacitorless.
	KSS 230	B/T/M	0.08	Opt.	320	1.9V	No	230	170	0-140	AB	0	100				90	5995.00 Pair	As above.
LAMM AUDIO LABORATORY	M1.1(RO)	B/H/M	0.3	Yes	32	725	Var.	100	100	4-150	A		41				65		Operates into 1 ohm; no overall feedback.
	M2.1(RO)	B/H/M	0.3	Yes	40	1V	Var.	200	200	4-150	A/AB		41				65		As above.
	DM1(RO)	B	0.3	Yes	34	800	Var.	125	250	4-150	A/AB		41				75	6990.00	Operates into 2 ohms; no overall feedback.
LANGEVIN	150	B/M	1.0	No	50	1V	No	100	256	10-50 ±0.2	AB1	1.5	100				20	1500.00 Pair	
LEGACY	High Current Amplifier	B	0.03	Yes	65	1.6V	No	220	400	0-100	A/AB	1.2	50				50	1995.00	
MARK LEVINSON	No. 20.6	B/M	0.3	Yes		141	Sel.	100	200	20-20	A		50				90	7975.00 Each	
	No. 23.5	B	0.3	Yes		141	Sel.	200	400	20-20	AB		50				105	7495.00	
	No. 27.5	B	0.3	Yes		141	Sel.	100	200	20-20	AB		50				85	5495.00	
	No. 29	B	0.3	Yes		141	Sel.	50	100	20-20	AB		50				60	3495.00	
	No. 33	B/M	0.2	Yes			Sel.	300	600	20-20			50				250	30,000. Pair	2400 watts into 1 ohm.
LINEAR ACOUSTIC	LA 60	B/M	0.02	No				60	100		AB		4.7				17	2676.00 Pair	
	LA 100	B	0.009	No				100	180		AB		10				33	2566.00	
	LA 120	B	0.03	No				120	130		AB		4.7				39	4033.00	
	LAV 100	I	0.009	No				100	180		AB		Sel.	85		Yes	37	4106.00	
LINN	Klout	B		No			No	80	160	20-20	AB		5				28	3695.00	
	LK100	B		No			No	50	90	20-20	AB		5				11	1095.00	
	Majik-I(RI)	I		No				33	66		AB		10		2	Yes	11	1095.00	Without phono, $995.00.
LUXMAN	MA-88	B/T/M	0.1	No		800	No	30	30	5-30	AB		60				47	6000.00 Each	
	M-06	B	0.008	Yes		1V	No	55		5-300	A		50				53	7000.00	Bridgeable.
	M-383	B	0.04	No		1V	No	200	500	10-100	AB	1.8	45				43	2000.00	As above.
	M-363	B	0.04	No		1V	No	110	240	10-100	AB	1.4	45				32	1200.00	As above.
	L-570	I	0.01	Yes		150	No	50		10-100	A		40	86	2	Yes	73	7000.00	
	L-500	I	0.01	No		150	No	50		10-100	AB		50				60	5000.00	
	A-383(RI)	I	0.04	No		150	No	100	240	10-70	AB	1.8	47	77	2.5	Yes	36	1500.00	Multi-room; video switching.
	A-373(RI)	I	0.05	No		150	No	80	230	10-70	AB	1.4	47	82	2.5	Yes	25	1000.00	Video switching.
	A-353(RI)	I	0.05	No		150	No	60	125	10-70	AB	1.8	47	82	2.5	Yes	23	750.00	
MADISON FIELDING	DSA 445(RO)	I	0.08	No	30	100	No	†	†	20-20	AB	1.2	20				20	995.00	†45 watts x 4. Two motorized volume controls.
	DSA 630(RO)	I	0.08	No	30	100	No	†	†	20-20	AB	1.2	20				25	1195.00	†30 watts x 6. Three motorized volume controls.
MANLEY LABS	Reference 240/100	B/T/M	1.0	Yes	35	750	No	†	†	10-100	AB1	1.5	130				60	6000.00 Pair	†Tetrode mode, 240 watts into 8 or 4 ohms; triode mode, 100 watts into 8 or 4 ohms.
	Reference 440/200	B/T/M	1.0	Yes	35, Var.	750	No	†	†	10-50	AB1	1.5	130				75	9000.00 Pair	†As above but tetrode, 500 watts; triode, 275 watts. Variable feedback and slope.
	Reference 880/400	B/T/M	1.0	Yes	35, Var.	750	No	†	†	10-50	AB1	1.5	130				100	13,000. Pair	†As above but tetrode, 850 watts; triode, 425 watts. Variable feedback and slope.
	35 Watt	B/T/M	1.0	No	25	750	No	40	40	20-30	AB1	1.5	100				13	1750.00 Pair	
	100 Stereo	B/T	1.0	No	30	750	No	80	80	20-50	AB1	1.5	100				50	3300.00	
	175 Mono	B/T/M	1.0	Opt.	30	750	No	170	170	20-50	AB1	1.5	130				50	4800.00 Pair	
	Direct Input 50/50	I/T	1.0	No	30	500	No	50	56	10-50 ±0.5	AB1	1.5	100				50	2950.00	Four line inputs; record out; stepped volume control.
	Lab Series Monoblock 100	B/T/M	1.0	No	20	775	No	†	†	20-50 ±0.2	AB1	1.5	130				34	2750.00 Pair	†Tetrode mode, 72 watts into 8 ohms or 81 watts into 4 ohms; triode mode, 56 watts into 8 or 4 ohms.
	Lab Series 75+75	B/T	1.0	No	25	775	No	80	80	20-50 ±0.2	AB1	1.5	130				30	1850.00	
MARANTZ	SM-80	B	0.02	No	150		No	120	175	20-20	AB		25				37	699.00	THX certified; bridges to 350 watts.
(Continued)	SM-500	B	0.09	No	20		No	85	105	20-20	AB	1.2	25					499.00	

AMPLIFIERS

MANUFACTURER	Model (RI)=Remote Included, (RO)=Remote Optional	Type: Integrated=I, Basic=B; Tube=T, Hybrid=H, Mono=M	Rated THD, %	Balanced Inputs?	Rated Slew Rate, V/µS	High-Level Sensitivity, mV	Does Unit Invert Polarity?	POWER AMP: Cont. Avg. Watts/Channel into 8 Ohms	POWER AMP: Cont. Avg. Watts/Channel into 4 Ohms	POWER AMP: Rated Full-Power Bandwidth, Hz to kHz	POWER AMP: Class of Output Operation	POWER AMP: Dynamic Headroom, dB	POWER AMP: Input Impedance, Kilohms	PREAMP: MM Phono S/N, dB-A Wtd re 5 mV	PREAMP: MM Phono Sensitivity, mV	PREAMP: Moving Coil Input?	Weight, Lbs.	Price, $	Notes
MARANTZ (Continued)	MM-500	B	0.09	No	20		No	75	90	20-20	AB	1.2	25					599.00	Five-channel operation, 75 watts x 3 and 35 watts x 2.
	MA-500	B/M	0.05	No	80		No	125	180	20-20	AB		30				14	299.00 Each	THX certified; pair bridges to 450 watts.
	PM-700(RI)	I	0.09	No			No	50	60	20-20	AB	1.2		76	2	No	29	699.00	Dolby Pro Logic; five-channel operation, 50 watts x 3 and 25 watts x 2.
MARCHAND	PM 2A	B/M	0.01	No	10	5V	No	50	75	2-20	A/AB	1	100				1	80.00 Each	Kit version available.
	PM 22A	B/M	0.01	Yes	10	5V	No	75	100	0-20	A/AB	1	100				1	80.00 Each	As above.
	PM 22-APS	B/M	0.01	Yes	10	5V	No	75	100	0-20	A/AB	1	100				3	195.00 Each	As above.
MBL	9010	B/M	0.001	Yes	45	1.5V	No	470	800	0-200	AB	1.4	5				154	19,500. Each	
	8010C	B	0.002	Yes	22	1.2V	No	160	250	0-110	AB	1.4	5				67	5095.00	
	8004	B/M	0.003	Yes	11	1.2V	No	70	100	0-100	AB	1.4	10				40	2912.00 Each	
	7005(RI)	I	.0035	No	10	250	No	65	95	0-90	AB	1.4	47	80	2.0	Yes	40	4287.00	
McCORMACK AUDIO	Power Drive DNA-1	B	0.01	Yes	50	1V	No	185	370	0.5-200	A/AB	0.95	110				45	1995.00	Bridgeable; dual terminals; low-feedback design.
	Power Drive DNA-0.5	B	0.015	No	45	1V	No	100	200	0.5-200	A/AB	1	100				35	1295.00	Mechanical ground; low-feedback design.
	Micro Power Drive	B	0.015	No	45	1V	No	50	90	4-150	A/AB	1	100				20	795.00	
McINTOSH	MC1000	B/M	0.005	Yes		2.5V	No	1000	1000	20-20	AB	1.5	10				105	5500.00 Each	Operates into 2 ohms.
	MC500	B	0.005	Yes		2.2V	No	500	500	20-20	AB	2.1	10				114	6000.00	As above.
	MC7106	B	0.005	No		1V	No	†	††	20-20	AB	1.8	20				52	3000.00	†100 watts x 6. ††160 watts x 6. THX certified.
	MC7108	B	0.005	No		1V	No		†	20-20	AB	1.8	20				40	2000.00	†40 watts x 8. Bridgeable.
	MC7100	B	0.005	Yes		1.4V	No	100	150	20-20	AB	1.7	20				24	1100.00	
	MC7150	B	0.005	No		1.4V	No	150	150	20-20	AB	1.8	20				58	2400.00	Operates into 2 ohms.
	MC7300	B	0.005	Yes		1.4V	No	300	300	20-20	AB	1.9	20				79	3400.00	As above.
	MC2600	B	0.005	Yes		1.4V	No	600	600	20-20	AB	1.7	20				130	6000.00	As above.
MELOS AUDIO	Triode 202ST	B/T	0.2	No		1.5V	No	200	200	20-30	AB	3	100				79	2995.00	Triode operation.
	Triode 202ST Gold	B/T	0.2	Yes		1.5V	No	200	200	20-30	AB	3	100				82	3895.00	As above.
	Triode 402 Gold	B/T/M	0.2	Yes		1V	No	400	400	20-30	AB	3	100				83	6995.00 Pair	As above.
	Sha-1	I/H	0.2	No		100	No	3			A		100				20	1095.00	Headphone amp.
MERIDIAN	205	B/M	0.1	No		775	Yes	100	160	20-20	A/AB		11				38 Pair	1790.00 Pair	D.C. servo; protection circuitry.
	605	B/M	0.1	Yes		550	No	150	200	20-20	AB		11				74 Pair	3500.00 Pair	As above.
	555	B	0.1	No		775	Yes	60	100	20-20	A/AB		11				30	995.00	As above.
METAXAS AUDIO SYSTEMS	Soliloquy	B/M	0.05	Yes	1 kV	500	No	100	200	20-200	AB	0	130				70	10,000. Pair	
	Solitaire	B	0.05	Yes	1 kV	500	No	130	260	20-200	AB	1.5	130				70	4000.00	
	Iraklis	B	0.05	Yes	1 kV	500	No	50	100	20-200	AB	1.5	100				60	2200.00	
	Ikarus	I	0.05	No	1 kV	150	No	40	60	20-200	AB	1.0	50	75	2	Yes	15	1600.00	
MICHAEL GREEN DESIGNS	MGD-A150S	B	0.1	No	12	1.5V	No	150	180	8-70	AB	4.0	20				40	1595.00	
MICROMEGA	Microamp	B	0.05	No	300			25	40	20-20	AB		20				8	995.00	
MILBERT AMPLIFIERS	BaM-235	B/T	2	No		300	No	30	30	20-60	AB	0	100				15	1995.00	
MONRIO	Cento	B	0.08	No				135	270	5-60 +0,-1			49					2495.00	
BRUCE MOORE AUDIO DESIGN	Dual Sixty	B/T	0.2	No	40	900		60	60	10-100	A/AB	1.2	420				58	2295.00	
	Dual 100	B/T	0.2	No	40	900		100	100	10-100	A/AB	1.2	420				68	3895.00	Switchable to 50-watt, Class-A triode operation.
	M125	B/T/M	0.2	No	40	900		125	125	10-100	A/AB	1.2	420				50	6600.00 Pair	As above but 65 watts.
	M225	B/T/M	0.3	No	40	900		225	225	10-100	A/AB	1.2	420				65	8900.00 Pair	As above but 125 watts.
MORRISON AUDIO	Amp 2	B/M	0.03	No	55	1V	No	60	120	0.25-280	A		50				48	2200.00 Each	Separate power supplies for gain and output stage.
MTX SOUND-CRAFTSMEN	S800	B	0.05	No	40	125	No	205	300	20-20	AB	1.7	32				18	599.95	Bridges to 600 watts into 8 ohms.
	S860	B	0.05	No	40	125	No	205	300	20-20	AB	1.7	32				20	699.95	As above; bridges to 900 watts into 4 ohms; operates into 2 ohms.
	H5002	B	0.05	No	50	125	No	250	375	20-20	H	2.1	32				50	999.95	RCA and ¼-inch inputs.
	A100pro	B	0.05	No	40	125	No	60	120	20-20	AB	2.7	47				17	499.95	Operates into 2 ohms.
	A200pro	B	0.05	Yes	40	125	No	125	190	20-20	AB	2.7	47				27	699.95	Bridges to 380 watts into 8 ohms; clipping indicators.
	A400pro	B	0.05	Yes	50	125	No	205	300	20-20	AB	1.2	47				30	999.95	Bridges to 600 watts into 8 ohms; operates into 2 ohms; clipping indicators.
	A900pro THX	B	0.05	Yes	50	125	No	375	600	20-20	AB	2.1	47				59	1550.00	THX certified; bridges to 1200 watts into 8 ohms; operates into 2 ohms.
	A100	B	0.05	No	40	125	No	60	120	20-20	AB	2.7	25				17	399.95	Noncurrent limiting; operates into 2 ohms.
	A200	B	0.05	No	40	125	No	125	190	20-20	AB	2.7	25					499.95	As above.
	A400	B	0.05	No	50	125	No	205	300	20-20	AB	1.2	25					799.95	As above.
MUSE ELECTRONICS	100	B	0.5	Opt.	66	890	No	100	200	13-200	AB		51				28	1350.00	
	150	B/M	0.5	Opt.	89	960	No	125	250	13-250	AB		51				30	2280.00 Pair	
(Continued)	160	B	0.5	Yes	56	1.1V	No	160	250	13-200	AB		51				39	1900.00	

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AMPLIFIERS

MANUFACTURER	Model (RI)=Remote Included, (RO)=Remote Optional	Type: Integrated=I, Basic=B; Tube=T, Hybrid=H, Mono=M	Rated THD, %	Balanced Inputs?	Rated Slew Rate, V/µS	High-Level Sensitivity, mV	Does Unit Invert Polarity?	POWER AMP: Cont. Avg. Watts/Channel into 8 Ohms	POWER AMP: Cont. Avg. Watts/Channel into 4 Ohms	POWER AMP: Rated Full-Power Bandwidth, Hz to kHz	POWER AMP: Class of Output Operation	POWER AMP: Dynamic Headroom, dB	POWER AMP: Input Impedance, Kilohms	PREAMP: MM Phono S/N, dB "A" Wtd. re. 5 mV	PREAMP: MM Phono Sensitivity, mV	PREAMP: Moving Coil Input?	Weight, Lbs.	Price, $	Notes
MUSE (Continued)	175	B/M	0.5	Yes	105	1.1V	No	175	325	13-250	AB	51					38	3250.00 Pair	
	300	B/M	0.5	Yes	115	1.6V	No	300	500	13-250	AB	51					40	3500.00 Pair	
MUSEATEX AUDIO	AS10	B	0.25	No	200		No	100	150	1-20	AB	100					24	1999.00	Floating charge power supply.
	AM15	B/M	0.25	No	200		No	150	250	1-20	AB	100					24	1799.00 Each	As above.
MUSICAL DESIGN	D-75	B		No	30		No	75	125	0.3-200	AB	24					20	795.00	Bridgeable.
	DM-100	B		No	30	1.7V	No	100	200	0.3-200	AB	24					28	1095.00	As above.
	D-150	B		No	30	1.7V	No	150	240	0.1-180	AB	24					35	1495.00	
MUSIC REFERENCE	RM-9 MKII	B/T	0.2	No			No	125	125	20-20	A/AB1	1.5 100					59	2950.00	Strappable; adjustable gain.
	RM-10	B/T	0.3	No			No	35	35	20-20	A/AB1	100					16	772.00	Optional adjustable gain and headphone jack; mono version available.
MUSIC & SOUND	SPA-100	B	0.1	Yes	30		No	100	200	10-100	AB	3 20						849.00	Optional plug-in electronic crossover.
	SPA-65	B	0.1	No	30		No	65	130	10-100	AB	3 20						595.00	
NAD	214	B	0.03	No	60	100	No	80	120	20-20	AB	1.8 60					25	449.00	Bridges to 240 watts into 8 ohms.
	216THX	B						150		20-20								649.00	THX certified.
	208THX	B	0.03	Yes		100	No	250	250	20-20	AB	4 40						1499.00	As above; bridgeable.
	2100X	B	0.03	No	35	Var.	No	60		20-20	AB	5.3 20					21	429.00	Bridgeable.
	2400THX	B	0.03	No	30	Var.	No	100		20-20	AB	5.7 20					22	649.00	As above; THX certified.
	2700THX	B	0.03			100	No	150		20-20		4.3 20						829.00	As above.
	902	B	0.05	No		180	No	30		20-20	AB	2 10						279.00	Bridgeable.
	906	B	0.05	No		180	No	30		20-20	AB	2 10						699.00	As above; six-channel operation.
	302	I	0.03		20	165	No	25		20-20	AB	3 20	77	2.7	No		13	269.00	
	304	I	0.03		20	165	No	35		20-20	AB	5.5 20	77	2.5	No		14	379.00	
NAIM AUDIO	NAIT 3	I	0.01	No		75	No	30	45	20-20	B	22		†	†		10	1055.00	†Optional MM or MC phono stage, $155.00 (MM sensitivity, 2.5 mV).
	NAP 90/3	B	0.01	No		700	No	30	45	20-20	B	22					12	845.00	Includes 24-V power supply for Naim preamps.
	NAP 140	B	0.01	No		700	No	45	70	20-20	B	22					14	1345.00	As above.
	NAP 180	B	0.01	No		900	No	60	90	20-20	B	22					26	1895.00	As above.
	NAP 250	B	0.01	No		900	No	70	125	20-20	B	22					30	2995.00	Regulated power supplies.
	NAP 135	B/M	0.01	No		900	No	75	135	20-20	B	22					33	2995.00 Each	As above.
NAKAMICHI	PA-7All	B	0.05	No		140	No	225		5-50	Stasis	1.7 50					63	2500.00	
	PA-5All	B	0.05	No		140	No	150		5-50	Stasis	1.7 50					47	1750.00	
NEI	800X	B/H	0.08	Yes	30	590	No	182	275	20-20	B	2 20					19	459.00	Bridges to 625 watts into 8 ohms; clipping indicators; protection circuitry.
NESTOROVIC LABORATORIES	NA-1	B/T/M	0.5	Yes		1V	Var.	150	150	18-25	AB	200					65	3600.00 Each	
N.E.W.	A-20	B	0.002	No	50	140	No	20	40	20-20	A	23					25	698.00	Bridges to 85 watts into 8 ohms.
	A-20.1	B			52	290	No			20-20	A								Bridgeable.
	A-60	B		Yes	55	290	No	60	120	20-20	A							1348.00	As above.
NHT	MA-1A	B/M	0.1	No	12	Var.	No	80	120	20-20	AB	2 50					11	325.00 Each	Line- and speaker-level inputs; satellite throughputs from speaker-level inputs; adjustable crossover frequency; volume control.
NILES AUDIO	TVA-20	B	0.05	No		80	No	20	25	20-20	AB	1.5 50					6		Auto on; auto local/main source switching.
NOBIS TECHNOLOGIES	Cantabile	B/H	0.5	No			No	35	35	30-21	A	1.2 100					39	1695.00	Strappable; adjustable bias.
	Convigore	B/H	0.5	No			No	50	50	30-21	A	1.2 100					43	2395.00	As above.
OCM TECHNOLOGY	OCM 500	B	0.25	Yes	200	1.1V	No	200	400	0.2-100	AB	3 50					66	2695.00	Optional dual outputs.
	OCM 200	B	0.25	Yes	200	790	No	100	200	0.2-100	AB	3 50					39	1795.00	As above.
OEM SYSTEMS	KHS300	I	0.5	Yes	10	†	No	25	37.5	20-20		2 10					30	1695.00	Four-zone amp; includes four in-wall controllers with individual volume, balance, treble, bass, and power controls and infrared remote repeater. †-20 dBV.
ONIX	OA30	I	0.02	No		250	No	40	60	20-20	AB						13	595.00	Headphone jack.
	OA21S	I	0.01	No		250	No	50	70	20-20	AB						15	795.00	Optional MM or MC phono stage, $125.00; optional external power supply, S.O.A.P. 2, $650.00.
	OA31L	I	0.01	No		250	No	60	90	20-20	AB						14	995.00	Phono stage as above; headphone jack; with tone controls, OA31LT, $1095.00.
	OA401	B	0.01	No		275	No	50	70	20-20	AB	22					9	795.00	Internal power supply for OA24 preamp.
	OA601	B	0.01	No		275	No	70	140	20-20	AB	22					16	1495.00	Separate power supply for each channel.
	OA801	B/M	0.01	No		275	No	100	190	20-20	AB	22					16	1750.00 Each	
ONKYO	M-501	B	0.09	No			No	150		20-20	AB	50					23	399.00	Multi-room remote capability when used with P-301 preamp.
	Integra M-504	B	0.003	No			No	165		20-20	AB	20					46	870.00	
	Integra M-588F	B	0.005	Yes	60		No	200	360	20-20	AB						64	2100.00	XLR and RCA terminals; opto-isolated output protection.
	A-803(RI)	I	0.06	No				60		20-20	AB	50	80	2.5	Yes		16	365.00	Low-impedance drive; multi-room remote capability; motorized volume control.
	Integra A-807 (RI)	I	0.008	No				80		20-20	AB	50	93	2.5	Yes		34	570.00	Low-impedance drive; anti-EMI transformer; motorized input selector.
(Continued)	Integra A-809 (RI)	I	0.008	No				105		20-20	AB	50	94	2.5	Yes		37	670.00	As above; opto-drive power supply.

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AMPLIFIERS

MANUFACTURER	Model (RI)=Remote Included, (RO)=Remote Optional	Type Integrated=I, Basic=B Tube=T, Hybrid=H Mono=M	Rated THD, %	Balanced Inputs?	Rated Slew Rate, V/µS	High-Level Sensitivity, mV	Does Unit Invert Polarity?	POWER AMP: Cont. Avg. Watts/Channel into 8 Ohms	POWER AMP: Cont. Avg. Watts/Channel into 4 Ohms	POWER AMP: Rated Full-Power Bandwidth, Hz to kHz	POWER AMP: Class of Output Operation	POWER AMP: Dynamic Headroom, dB	POWER AMP: Input Impedance, Kilohms	PREAMP: MM Phono S/N, dB "A" Wtd re: 5 mV	PREAMP: MM Phono Sensitivity, mV	PREAMP: Moving Coil Input?	Weight, Lbs.	Price, $	Notes
ONKYO (Continued)	A-RV410(RI)	I	0.08	No	110	100	No			20-20	AB		50			No	22	400.00	Low-impedance drive; video dubbing; seven audio, two video inputs; motorized volume control.
	Integra A-SV810PRO (RI)	I	0.06	No			No	75		20-20	AB		50	80	5	No	39	1100.00	DSP and Dolby Pro Logic (see also "Surround Processors").
	A-SV610PRO	I	0.08	No		150	No	125		20-20	AB		50	80	2.5	No	30	640.00	As above; multi-room remote capability.
ORITRON	HF-P5	B	0.05	No			No	50	90	1-350	AB		100					599.95	
	HF-P10	B	0.05	No			No	100	190	1-350	AB		100					799.95	
	HF-P10.2	B	0.03	No			No	100	200	0.5-400	AB		100						
PAC	LS-2 plus	B	0.01			1.2V		125			AB		75				44	1500.00	
PARAMOUNT PICTURES	MC 200	B	0.1	No	12	1V	No	40	40	20-20	AB	1.5	20				25	399.95	Six-channel operation; six level controls and pass-through line outputs.
PARASOUND	HCA-2200II	B	0.009	Yes	250		No	250	400	2-150	AB	2.2	150				60	1750.00	Bridgeable; direct-coupled.
	HCA-606	B	0.1	No	110		No	†	††	12-80	AB	1.5	33					1095.00	†65 watts x 6. ††105 watts x 6. Bridges to four- or five-channel operation.
	HCA-1206	B	0.03	No	130		No	†	††	20-120	AB	1.9	33				71	1850.00	†120 watts x 6. ††180 watts x 6. Bridgeable as above; THX certified; direct-coupled.
	HCA-600	B	0.1	No	110		No	50	75	12-80	AB	1.5	33					365.00	Bridgeable; direct-coupled.
	HCA-1000	B	0.07	No	130		No	100	150	5-100	AB	1.5	33					525.00	As above; THX certified.
	HCA-1200II	B	0.03	No	130		No	205	315	8-150	AB	2	33				37	925.00	As above.
PASS LABORATORIES	Aleph 0	B/M	1	Yes	50	140	No	80	160	20-20	†	0	10				70	3500.00 Each	†Single-ended Class-A operation to 40 watts.
	Aleph 0S	B	1	Yes	50	140	No	40	80	20-20	†	0	10				70	3500.00	†As above but 10 watts.
	Aleph 1	B/M	1	Yes	50	140	No	150		20-20	†	0	10				100	6000.00 Each	†As above but 100 watts.
	Aleph 1S	B	1	Yes	50	140	No	150		20-20	†	0	10				100	6000.00	†As above but 25 watts.
PERREAUX	E-110	B	0.003	No		150		100	160	20-20	A/AB	2	47				17	1095.00	
	E-220	B	0.003	No		150		200	300	20-20	A/AB	2	47				27	1495.00	
	Ex-120	I	0.04	No		150		100	150	20-20	A/AB	2.5	47				16	1395.00	Preamp out.
	Reference 2400	B	0.01	Yes		150		200	330	20-20	A/AB	2	47				44	2795.00	
	Reference 3400	B	0.015	Yes		150		300	500	20-20	A/AB	2	47				57	3595.00	
	Reference 5600	B	0.02	Yes		150		500	800	20-20	A/AB	2	47				112	6395.00	
	Reference MultiChannel MC-6100	B	0.015	No		150		†	††	20-20	A/AB	2.5	47				45	2695.00	†120 watts x 6. ††160 watts x 6. Bridges to three, four, or five channels.
PETERSON-KLAUS	Mosfet 120	B	0.009	No	30	180	No	60	90	4-200	AB	1.5	22				22	349.00	Bridgeable; kit, $249.00.
PHILIPS	FA-950(RI)	I	0.006		12	150	No	100	125	20-20	G	4		79	2.5	Yes	28	479.95	Digital inputs and outputs.
PIONEER	A-301	I	0.01					40	50	20-20			40	89	2.5		15	325.00	
PLACETE ENGINEERING	A	B/M	0.015	No		70	No	35	50	5-50	A		40				22	1195.00 Pair	
PLATINUM	One	B	0.05	No	60		No	275	425	10-40	A/AB	1.5	18				57	4990.00	Class-A operation to 60 watts; a.c. line filter.
	Two	B/M	0.05	No	60		No	325	575	10-40	A/AB	1.5	18				67	9990.00 Pair	As above; damping, 200.
POINTSOURCE AUDIO	A203	B	0.1	No		1.4V	No	200	400	10-20	AB2		100				66	1950.00	
	T100	B/T	1	No			No	100		20-20	Var.		100					1800.00	
	TM100	B/T	1	No			No	100		20-20	Var.		100					2500.00	
	T200	B/T	1	No			No	200		20-20	Var.		100					3000.00	
	TM200	B/T	1	No			No	200		20-20	Var.		100					3500.00	
	S25	B/T		No			No	25		20-20	A		100					1500.00	
	SM25	B/T		No			No	25		20-20	A		100					1800.00	
POLYFUSION AUDIO	860	B	0.006	Yes	50		No	100	200	5-25	A/AB		20				36	2850.00	
	960	B	0.006	Yes	50		No	200	400	5-25	A/AB		20				60	4000.00	
	980	B/M	0.006	Yes	50		No	200	400	5-25	A/AB		20				55	3500.00 Each	1600 watts into 1 ohm.
PROCEED	Amp 2	B	0.3	Yes			Sel.	150	250	20-20	AB		†				47	1995.00	THX certified. †Unbalanced, 30 kilohms; balanced, 100 kilohms.
	Amp 3	B	0.3	Yes			Sel.	150	250	20-20	AB		†				61	2995.00	As above; three-channel operation.
PROTON	AA-1660	B	0.05	No	40	1V	No	†	††	10-80	AB	2.5	47				28	700.00	†60 watts x 6. ††100 watts x 6. Bridges to 150 watts x 3; four- or five-channel operation.
	AA-2080	B	0.02	No	60	1V	No	80	120	10-80	AB	2.5	47				29	700.00	
	AA-2120	B	0.02	No	60	1V	No	120	180	10-80	AB	2.5	47				31	600.00	
PS AUDIO	100 Delta	B	0.1	No	150		No	120	200	20-20	AB	1.5	30				45	1295.00	Low-feedback design.
	200 Delta	B	0.1	Opt.	150		No	200	400	20-20	AB	1.5	30				65	1995.00	With balanced inputs, $2195.00.
	250 Delta	B/M	0.1	No	150		No	250	400	20-20	AB	1.5	30				53	1247.50 Each	Low-feedback design.
PSE	Studio IV	B	0.01	No	100	1.2V	No	100	190	0-100	A/AB	1	50				25	995.00	
	Studio V	B/M		Yes	200	1.2V	No	120	230	0-500	A/AB	1	50				23	1990.00 Pair	
PUREST SOUND SYSTEMS	845-SE	B/T/M		No	10	750	No	12.5	12.5	10-35	A		100				50	4650.00 Pair	Triode tubes.
QSC	USA 370	B	0.1	Yes	12	1.1V	Var.	110	165	20-20	AB	2	†				24	595.00	†Unbalanced, 10 kilohms; balanced, 20 kilohms.
	USA 850	B	0.1	Yes	18	1.2V	Var.	240	360	20-20	AB	2	†				34	695.00	
	USA 1300	B	0.1	Yes	21	1.1V	Var.	365	550	20-20	AB	2	†				54	995.00	
	1100	B	0.1	Yes	14	1V	Var.	50	70	20-20	AB	2	†				12	608.00	Headphone jacks; optional plug-in accessories.
	1200	B	0.1	Yes	12	1V	Var.	100	150	20-20	AB	2	†				24	638.00	Optional plug-in accessories.
	1400	B	0.1	Yes	18	1V	Var.	200	300	20-20	AB	2	†				34	838.00	As above.
	1700	B	0.1	Yes	21	1V	Var	325	500	20-20	AB	2	†				54	1328.00	As above.
(Continued)	MX 700	B	0.1	Yes		960	Var.	150	225	20-20	AB	3	†				25	688.00	

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AMPLIFIERS

MANUFACTURER	Model (RI)=Remote Included, (RO)=Remote Optional	Type: Integrated=I, Basic=B, Tube=T, Hybrid=H, Mono=M	Rated THD, %	Balanced Inputs?	Rated Slew Rate, V/µS	High-Level Sensitivity, mV	Does Unit Invert Polarity?	POWER AMP: Cont. Avg. Watts/Channel into 8 Ohms	POWER AMP: Cont. Avg. Watts/Channel into 4 Ohms	POWER AMP: Rated Full-Power Bandwidth, Hz to kHz	POWER AMP: Class of Output Operation	POWER AMP: Dynamic Headroom, dB	POWER AMP: Input Impedance, Kilohms	PREAMP: MM Phono S/N, dB "A" Wtd. re 5 mV	PREAMP: MM Phono Sensitivity, mV	PREAMP: Moving Coil Input?	Weight, Lbs.	Price, $	Notes
QSC (Continued)	MX 1000a	B	0.1	Yes	1.1V	Var.	250	350	20-20	H	3	†				42	1028.00	As above; optional XLR inputs.
	MX 1500a	B	0.1	Yes	1.1V	Var.	350	500	20-20	H	3	†				42	1258.00	As above.
	MX 2000a	B	0.1	Yes	1.1V	Var.	450	650	20-20	H	3	†				54	1718.00	As above.
	EX 800	B	0.1	Yes	1V	Var.	175	275	20-20	AB	2	†				40	1045.00	Optional computer control.
	EX 1250	B	0.1	Yes	1V	Var.	275	400	20-20	H	3	†				42	1295.00	As above.
	EX 1600	B	0.1	Yes	1V	Var.	400	600	20-20	H	3	†				44	1595.00	As above.
	EX 2500	B	0.1	Yes	1V	Var.	500	750	20-20	H	3	†				55	2095.00	As above.
	EX 4000	B	0.1	Yes	1V	Var.	720	1100	20-20	H	3	†				64	2495.00	As above.
QUAD	306	B	0.01	No	375	No	80	110	20-20	A	1.5	20				10	749.00	Feed-forward error-correction circuitry; current-dumping design.
	606	B	0.01	No	500	No	180	240	20-20	A	1.5	20				25	1449.00	As above.
	240(RO)	B	0.01	Yes	Var.	No	80	110	20-20	A	1.5	10				12	1199.00	As above.
	520	B	0.01	Yes	Var.	No	110	175	20-20	A	1.5	10				29	1599.00	As above.
QUICKSILVER AUDIO	GLA	B/T		No		No	40	40	13-55	AB		100				42	1195.00	
	KT-88 Mono	B/T/M		No		No	60	60	13-55	AB		100				30	897.50 Each	
	Silver Mono	B/T/M		No		No	90	90	16-80	AB		100				36	1225.00 Each	
	M-80	B/T/M		No		No	80	80	13-60	AB		100				34	1497.50 Each	
	M-135	B/T/M		No		No	135	135	10-150	AB		100				70	3250.00 Each	
RANE	MA 6S	B	0.07	Yes	775	No	100	150	10-55	AB	1	20				33	1599.00	Six-channel operation; bridgeable.
	SSA 6	B	0.07	No	775	No	100	150	10-55	AB	1	20				33	1599.00	As above.
RBH SOUND	TA-350	B	0.05	No	1V	No	150		20-25	AB	1.5	100				36	799.00	Five-channel operation, 150 watts x 2 and 75 watts x 3.
	TS-200	B/M	0.05	No	1V	No	200	275	20-25	AB	1.7	100				33	499.00 Each	Subwoofer amp; variable crossover frequency; variable boost.
RCA	PA4500M	B	0.5	Yes	900	Var.	50	80	20-20	AB	1.2	3					199.00	Four-channel operation.
REFERENCE LINE AUDIO	Preeminence One	B	0.01	No	500	No	100	200	0-100	A		100				70	3995.00	
	Preeminence Two	B/M	0.01	Yes	500		200	400	0-100	A		100				70	3995.00 Each	Differential circuitry.
	Preeminence .5	B/M	0.01	No	500		100	200	0-100	†		100				35	2095.00 Each	As above. †Single-ended Class-A.
REGA RESEARCH	Brio	I					35								No		399.00	
	Elex II	I					50								No		699.00	
	Elicit	I					80								Yes		1299.00	
	Stereo	B				No	80			AB								
	The Mono	B/M				No	160			AB								
REICHERT	300B-SE	B/T/M		No	400	No	7	7	20-20	A		100					5900.00 Pair	Triode tubes.
	300B-PP	B/T/M		No	400	No	25	25	20-20	A		100					7500.00 Pair	As above.
	2A3-PP	B/T/M		No	500	No	10	10	20-20	A		100					6100.00 Pair	As above.
ROTEL	RA-930AX	I	0.03	No	150	No	30		20-20	AB		20	80	2.5	Yes	13	299.90	
	RA-935BX	I	0.05	No	210	No	40		20-20	AB		15			No	13	349.90	
	RA-980BX	I	0.03	No	150	No	100		20-20	AB		33	75	2.5	Yes	22	699.90	Preamp out/main in jacks.
	RB-930AX	B	0.03	No	1V	No	30		20-20	AB		27				14	249.90	
	RB-956AX	B	0.03	No	1V	No	30		20-20	AB		27				23	499.90	Six-channel operation; bridges to 90 watts x 3.
	RB-970BX	B	0.03	No	1V	No	60		20-20	AB		27				15	379.90	Bridges to 180 watts.
	RB-980BX	B	0.03	No	1V	No	120		20-20	AB		33				22	599.90	Bridges to 360 watts.
	RB-990BX	B	0.03	No	1V	No	200		20-20	AB		33				34	999.90	
	RHB-10	B	0.03	No	775	No	200	330	20-20	AB		30				63	2699.90	
JEFF ROWLAND DESIGN GROUP	9	B/M	0.02	Yes	136	Sel.	350	700	0.1-160	A/AB		Sel.				225	24,500. Pair	Four chassis; available with a.c. or battery power supplies.
	8	B	0.02	Yes	136	Sel.	250	500	0.1-160	A/AB		Sel.				150	9800.00	Optional battery power supply, $3000.00.
	6	B/M	0.01	Yes	136	No	150	250	0.5-150	A/AB		Sel.				90 Pair	8500.00 Pair	As above but $5200.00 (per pair).
	2	B	0.01	Yes	136	No	75	125	0.5-150	A/AB		Sel.				47	4500.00	As above but $2600.00.
	1	B	0.04	Yes	136	Sel.	60	120	0.3-300	A/AB		Sel.				48	3100.00	Bridgeable.
SANSUI	AV9000DSP(RI)	I	0.03	No	150	No	†		20-20	AB	1.4	47	72	2.5	No	32	1000.00	A/V amp with Dolby Pro Logic and DSP. †Front, 80 watts x 2; center, 20 watts; rear, 80 watts x 2.
	AUX619R	I	0.03	No	150	No	80	120	20-20	AB	1.4	47	83	2.5	Yes	25	600.00	
SENTEC	PA9	B/M	0.03	No	1V	No	60	100	10-60	AB	1.1	12				9	600.00 Each	Low-feedback design.
SESCOM	R/S 30W	B/M	0.01	Yes	1V	No	30		20-20			15				10	200.00 Each	Half-rack size.
	R/S SP	B	0.01	Yes	1V	No	8		20-20			15				7	150.00	As above; kit, $100.00.
	PO-3	B	0.01	No	100	No	2					10				1	75.65	Requires PO-1 power supply.
	PO-4	B/M	0.01	No	100	No	4					10				1	175.75 Each	As above.
	PO-5	I	0.01	No	100	No	2					10				1	207.35	As above.
	PO-58	B	0.01	No	100	No	2					10				2	191.00	
SIGNATURE TECHNOLOGIES	SRa-8	B/H	0.03	No		No	35	35	30-21	A	1.2					30	1695.00	Strappable; adjustable bias.
	SRa-5	B/H	0.03	No		No	50	50	30-21	A	1.2					40	1995.00	As above.
SM AUDIO	Studio Series	B	0.02	No	800	No	80	160	20-20	AB		50				30	979.00	
	Signature Series	B/M	0.02	Yes	1V	No	100	200	15-50	AB		50				42	899.00 Each	
SONANCE	Sonamp 2120	B	0.05	No	900	No	120	160	20-20	AB	1.3	56					575.00	Auto on.
	Sonamp 260	B	0.05	No	700	No	60	100	20-20	AB	1.2	56					349.00	As above; 125 watts into 2 ohms; with three-speaker switching, Sonamp 260X3, $399.00.

AMPLIFIERS

MANUFACTURER	Model (RI)=Remote Included, (RO)=Remote Optional	Type: Integrated=I, Basic=B, Tube=T, Hybrid=H, Mono=M	Rated THD, %	Balanced Inputs?	Rated Slew Rate, V/µS	High-Level Sensitivity, mV	Does Unit Invert Polarity?	POWER AMP: Cont. Avg. Watts/Channel into 8 Ohms	POWER AMP: Cont. Avg. Watts/Channel into 4 Ohms	POWER AMP: Rated Full-Power Bandwidth, Hz to kHz	POWER AMP: Class of Output Operation	POWER AMP: Dynamic Headroom, dB	POWER AMP: Input Impedance, Kilohms	PREAMP: MM Phono S/N, dB "A" Wtd. re: 5 mV	PREAMP: MM Phono Sensitivity, mV	PREAMP: Moving Coil Input?	Weight, Lbs.	Price, $	Notes
SONETIC LABORATORIES	SA185	B	0.1	Yes	12	1.1V	Var.	110	165	20-20	AB	2	†				24	600.00	†Unbalanced, 10 kilohms; balanced, 20 kilohms.
	SA425	B	0.1	Yes	18	1.2V	Var.	240	360	20-20	AB	2	†				34	720.00	
	SA650	B	0.1	Yes	21	1.1V	Var.	365	550	20-20	AB	2	†				54	1100.00	
SONIC FRONTIERS	Triode Reference	B/T/M		Yes				125	125	20-20	A/AB	3	220				75	15,000. Pair	Triode operation.
	SFS-40	B/T		No		800	No	40	40	20-20	AB1	3	100				36	1695.00	Adjustable bias; 3.5-, 8-, and 14.5-ohm taps.
	SFS-80	B/T		No		1.2V	No	80	80	20-20	AB1	3	100				66	2895.00	As above.
	SFM-160	B/T/M		No		1.4V	No	160	160	20-20	AB1	3	100				58	5495.00 Pair	Adjustable bias; 2-, 4.5-, and 8-ohm taps.
	SFC-1	I/T		No		400	No	40	40	20-20	AB1	3	50				60	1795.00	Adjustable bias; 6-ohm taps.
SONOGRAPHE	SA250	B	1.0	No			No	125		20-20	AB		100				40	995.00	
SONOGY	Cantata	B	0.5	No	50	65	No	100	200	20-20	AB		100				39	1995.00	Bridgeable.
	Cantata Balanced Monoblocks	B/M	0.5	Yes	100	110	No	300	500	20-20	AB						39	1995.00 Each	
SONY ES	TA-N220	B	0.1				No	45		12-40	AB		50				20	360.00	
	TA-N55ES	B	0.05		120	180	No	110	150	5-50	AB	1.5	20				26	520.00	
	TA-N80ES	B	0.006	Yes	150	1V	No	200	270	10-100	AB	1.5	30				52	1250.00	
	TA-N90ES	B	0.002	Yes		1.1V	No	100	145	1-200	AB	1.7	50					2400.00	
	TA-F606ES(RI)	I	0.008	No		150	No	80	100	2-200	AB		20	94	2.5	Yes	30	700.00	
	TA-F707ES(RI)	I	0.004	No		150	No	90	120	2-200	AB		20	93	2.5	Yes	46	1200.00	
	TA-F808ES(RI)	I	0.004	No		150	No	100	130	2-200	AB		20	93	2.5	Yes	54	1700.00	
SOUNDOLIER	ThundraPro CXA	B/M	0.1	No		1V	Var.	100	145	20-20	B	1.0					19	498.75 Each	Includes subwoofer crossover (see also "Crossovers"); input sensing.
SOUNDSTREAM TECHNOLOGIES	DA2 THX	B	0.03	Yes		1.4V	No	200	350	20-20	G		20				11	1195.00	THX certified; bridgeable.
	RA100MKII(RO)	I	0.1	Yes		120	No	35	50	20-20	AB	1.8	20				5	649.00	Bridgeable, operates into 1 ohm; separate power and preamp connections.
SOUNDTECH	Poweramp One	B/T	0.5	Opt.	25	1.2V	No	50	50	20-40	A/AB		220				60	2599.00	Bridgeable.
SOUND VALVES	M40	B/T/M	0.25	No		220	No	40	40	10-75	AB1	1.2	150				20	549.00 Each	Adjustable bias; optional cover; kit, $399.00 each.
	VTA-70	B/T	0.25	No		220	No	35	35	10-50	AB1	1.2	100				32	849.00	Bridgeable; adjustable bias; kit, $699.00.
	M60	B/T/M	0.10	No		200	No	60	60	5-90	AB1	1.1	300				29	1299.00 Each	Switchable to Class-A triode operation, 35 watts; adjustable bias; 2-, 4-, and 8-ohm taps.
SPECTRAL AUDIO	DMA-180 Reference	B	0.01	Yes	600	200	No	200	400	0-2M	AB	3	100				60	6995 00	
	DMA-90	B	0.01	No	500	200	No	100	200	0-2M	AB	6	10				19	3195 00	Bridgeable.
	DMA-150	B	0.01	Yes	600	200	No	150	300	0-2M	AB	3	10				54		
SPECTRASCAN	BPA-101B	B	0.07	No	40	1V	No	120	200	2-120	AB	1.5	10				40	1895.00	Bridges to 350 watts into 8 ohms; regulated power supply.
SPECTRUM ENERGETICS	DMA 2001	B	0.005	No	60	1.3V	No	200	200	0.5-90	AB		30				17	2850.00	
	SA 1001	B	0.005	No	60	1.3V	No	125	125	0.5-90	AB		30				18	1595.00	
SPL	HDA4	B	0.002	Yes			No			20-22	A		20				5		Headphone distribution amp and mike preamp.
SSI SURROUND SOUND	Powerflex V	B	0.05	No	10	450	No	†		20-20		3	20				18	399.00	†40 watts x 5.
STAX	DMA-X2	B/M	0.1	Yes	70	1V	No	600	1100	0.8-220	A		†				103	30,000 Pair	†Balanced, 64 kilohms; unbalanced, 32 kilohms.
SUMO	The Ten	B	0.05	Yes	110	130	No	100	200	20-20	A	2.5	10				75	2599.00	Bridgeable.
	The Five	B	0.05	Yes	110	130	No	60	120	20-20	A	1.5	10				55	1699.00	Bridges to 200 watts; no overall feedback
	Andromeda III	B	0.05	Yes	110	130	No	240	400	20-20	A/AB	1.5	47				55	1699.00	Balanced differential design; no overall feedback.
	Polaris III	B	0.05	Yes	80	130	No	120	200	20-20	A/AB	1.5	10				30	849.00	
	Ulysses II	B	0.05	No	80	130	No	60	100	20-20	A/AB	1.5	47				25	599.00	Bridges to 180 watts.
SUPERIOR AUDIO	JX-12	I	1	No	12	1.4V	No	8	12	20-20	B		50				4	200.00	D.C. and multi-voltage a.c. operation; volume and balance controls.
	JX-13	I	1	No	12	1.4V	No	8	12	20-20	B		50				4	220.00	As above; six inputs; bass and treble controls.
	JX-14	I	0.05	No	14	1.4V	No	16	20	20-20	B	2	50				5	250.00	Multi-voltage a.c. operation; volume and balance controls.
	JX-15	I	0.05	No	14	1.4V	No	16	20	20-20	B	2	50				5	300.00	As above; six inputs; bass and treble controls.
	JX-16	I	0.05	No	14	1.4V	No	16	20	20-20	AB	2	50	85	2.5		5	350.00	As above
	JX-17	I	0.7	No	14	1.4V	No	16	20	20-20	H	2	50				5	250.00	D.C. and multi-voltage a.c. operation; volume and balance controls
	JX-18	I	0.1	No	14	1.4V	No	16	20	20-20	H	2	50				5	300.00	As above; six inputs, bass and treble controls.
	JX-19	I	0.5	No	14	1.4V	No	70	85	20-20	AB	2	50	85	2.5		8	400.00	Multi-voltage a.c. operation; six inputs; volume, balance, bass, and treble controls.
SUTHERLAND	A-1000	B/M	0.1	Opt.		12V	No	200	400	5-50	AB		75				90	18,000. Pair	
SYMETRIX	420	B	0.4	Yes		550	No	20	20	20-20	AB		10				8	369 00	

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AMPLIFIERS

MANUFACTURER	Model (RI)=Remote Included, (RO)=Remote Optional	Type: Integrated=I, Basic=B; Tube=T, Hybrid=H, Mono=M	Rated THD, %	Balanced Inputs?	Rated Slew Rate, V/µS	High-Level Sensitivity, mV	Does Unit Invert Polarity?	POWER AMP: Cont. Avg. Watts/Channel into 8 Ohms	POWER AMP: Cont. Avg. Watts/Channel into 4 Ohms	POWER AMP: Rated Full-Power Bandwidth, Hz to kHz	POWER AMP: Class of Output Operation	POWER AMP: Dynamic Headroom, dB	POWER AMP: Input Impedance, Kilohms	PREAMP: MM Phono S/N, dB-"A" Wtd. re 5 mV	PREAMP: MM Phono Sensitivity, mV	PREAMP: Moving Coil Input?	Weight, Lbs.	Price, $	Notes
SYMPHONIC LINE	Kraft 250	B/M	0.02	Yes	120	200	No	250	500	1.5-1M	A	0.6	47				550	25,000. Pair	
	Reference RG1 MKIII	B	0.05	No	70	150	No	100	200	10-400	A/AB	0.8	50				60	3950.00	
	RG4 MKIII	B/M	0.05	Yes	100	180	No	150	300	1.5-600	A/AB	0.8	50				120	9950.00 Pair	
	RG7	B	0.05	No	90	150	No	130	250	10-500	A/AB	0.8	50				60	5600.00	
	RG9	I	0.05	No	70	150	No	90	160	10-300	A/AB	1.2	50	75	2.5	Yes	45	3500.00	Separate preamp out.
	RG11	B	0.05	No	70	150	No	70	130	10-300	A/AB	1.2	50				35	2200.00	Bridgeable.
TEAC	A-X5030	I	0.007	No		150		75	100	20-20			47	80	2.5	Yes	23	450.00	
	A-X3030	I	0.008	No		150		60	75	20-20			47	72	2.5	No	20	380.00	
	A-X1030	I	.0085	No		150		40	50	20-20			47	72	2.5	No	17	290.00	
TECHNICS	SU-V660	I	0.005			100		90	110	20-20	AA	0.6	47	79	0.25	Yes	25	429.95	Direct power amp inputs.
	SU-V460	I	0.007			130		50	60	20-20	AA	0.6	18	77	0.35	No	18	329.95	As above.
THRESHOLD	T50	B	0.1	Yes	180		No	50	100	0-100	A		47					2190.00	
	T100	B	0.1	Yes	180		No	60	120	0-100	A		47					2850.00	Bridges to 180 watts.
	T200	B	0.1	Yes	180		No	100	200	0-100	A		47					4200.00	Bridges to 330 watts.
	T400	B	0.1	Yes	180		No	150	300	0-100	A		47					5250.00	Bridges to 450 watts.
	S550/e	B	0.1	Yes	50		No	250	500	0-100	A/AB		47					6300.00	Stasis design.
	SA12/e	B/M	0.1	Yes	50		No	250	500	0-100	A		47					7200.00 Each	As above.
TIMES ONE	RFM 800	B	0.5	Yes	130	750	No	200	400	13-250	AB1	3	50				43	2450.00	Low-feedback design.
	RFS 400	B	0.5	Yes	130	750	No	125	250	13-200	AB1	3	50				33	1980.00	As above.
	PS 400	B	0.1	Yes	60	1.2V	No	100	200	5-75	AB1	1.1	24				30	950.00	Regulated power supply.
	PS 300	B	0.1	Yes	60	1.2V	No	100	200	5-75	AB1	1.4	24				25	750.00	As above.
	THS-6	B	0.1	No	60	1.2V	No	60		5-75	AB1	1.4	24				35	1450.00	Surround/multi-room amp; six-channel operation.
	THS-5	B	0.1	No	60	1.2V	No	100	110	5-75	AB1	1.0	33				40	990.00	As above but five-channel operation.
TUBE RESEARCH LABS	GTPR800	B/T/M				1V		800	800		Var.		150				405	60,000. Pair	Triode operation; switchable to 1600-watt pentode operation.
	GTR800	B/T/M				1V		800	800		Var.		150				400	45,000. Pair	
	GTP400	B/T/M				1V		400	400		Var.		150				225	35,000. Pair	As above but switchable to 800-watt pentode.
	GT400	B/T/M				1V		400	400		Var.		150				220	27,000. Pair	
	TR300	B/T/M				1.4V		300	300		Var.		270				130	15,000. Pair	
VAC	PA 80/80	B/T	0.35	No		700	No	80	80	7-100	AB1		100				55	2490.00	Adjustable bias with front-panel indicators; operates into 2 ohms.
	PA 80/80I	I/T	0.35	No		700	No	80	80	7-100	AB1		100				60	2890.00	As above; three line inputs; one tape loop; passive controls.
	PA 90C	B/T/M	0.35	Opt.		700	No	120	120	7-72	A		100				140	6990.00 Pair	Triode switchable; variable feedback; operates into 2 ohms; optional balanced inputs, $500.00.
	PA 160	B/T/M	0.35	Opt.		700	No	160	160		AB1		100				100	4690.00 Pair	Ultra-linear or triode switchable; adjustable bias with front-panel indicators; operates into 2 ohms.
	PA 150 MkII	B/T/M	0.35	Opt.			No	155	155	8-85	A		100				160	9500.00 Pair	Triode switchable; variable feedback.
	Renaissance 140 MkII	B/T/M	0.7	No		500	No	137	137	8-50	A		100				260	19,500. Pair	Triode tubes; zero feedback; variable grounding; operates into 2 ohms.
	Renaissance 70/70 MkII	B/T	0.7	No		500	No	68	68	8-85	A		100				130	9800.00	As above; 16 power supplies.
	Renaissance 30/30	B/T	0.12	No		500	No	32	32	8-85	A		100				110	4990.00	As above.
J. C. VERDIER	Le 210 Mk II	B/T	0.4	No				10	10	20-60	A						27	2200.00	With line stage, $2550.00.
	Le 220	B/T	0.4	No				20	20	20-60	A						27	2400.00	
	L'Audiobloc Mk II	I/T	0.4	No				20	20	20-60	A						31	3450.00	
VIRTUAL IMAGE	StereoBloc Twenty Forty	B/T	1	No		1.3V	No	18	18	15-25	AB	3	51				38	4000.00	Bridges to 36 watts; triode output; adjustable negative feedback; 4-, 8-, and 16-ohm taps.
VTL	ST-80	B/T	1.0	No	20	1.4V	No	80	80	20-30	AB1	1.3	135				32	1590.00	
	ST-125	B/T	1.0	No	30	1.4V	No	125	125	20-40	AB1	1.3	135				47	2690.00	Switchable to 50-watt triode operation.
	MB-100	B/T/M	1.0	Opt.	20	1.4V	No	100	100	20-35	AB1	1.5	135				34	2990.00 Pair	As above.
	MB-150	B/T/M	1.0	Opt.	30	1.4V	No	140	140	15-40	AB1	1.5	135				46	3990.00 Pair	As above but 60 watts.
	MB-25t	B/T/M	1	Opt.	20	750	No	25	25	25-18	AB1	1.0	135				13	899.00 Pair	Triode operation.
	MB-225t	B/T/M	1.0	Opt.	30	1.4V	No	225	225	15-40	AB1	1.3	135				60	4990.00 Pair	As above.
	MB-300	B/T/M	1.0	Opt.	30	1.4V	No	300	300	15-40	AB1	2.5	135				75	5990.00 Pair	Switchable to 150-watt triode operation.
	MB-600 (Ichiban)	B/T/M	1.0	Opt.	30	1.4V	No	600	600	15-40	AB1	2.2	135				135	11,990. Pair	As above but 300 watts.
WAAS AUDIO~DIGITAL	1200	B/H	0.3	Yes	15		No	200	200	3-40	A	2.0	43				54	3400.00	Six-channel operation.
	1400	B/H	0.4	Yes			No	700		3-35	A	1.5	43				56	6000.00	Laser and fiber-optic volume controls.
	440	B/H	0.4	Yes			No	220		3-35	A	1.5	43				45	2400.00	As above.
WAVELENGTH AUDIO	Cardinal	B/T/M		Opt.	15	1.1V	No	7.5	7.5	15-35	A		100				38	3950.00 Pair	Triode tubes.
	Lambda	B/T		No	20	1V	No	15	15	20-25	AB		100				40	3500.00	
	Trumpet	B/T		No	12	1V	No	3.5	3.5	15-50	A		100				40	3250.00	Direct-coupled.

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MANUFACTURER	Model (RI)=Remote Included. (RO)=Remote Optional	Type: Integrated=I, Basic=B; Tube=T, Hybrid=H, Mono=M	Rated THD, %	Balanced Inputs?	Rated Slew Rate, V/µS	High-Level Sensitivity, mV	Does Unit Invert Polarity?	POWER AMP: Cont. Avg. Watts/Channel into 8 Ohms	POWER AMP: Cont. Avg. Watts/Channel into 4 Ohms	POWER AMP: Rated Full-Power Bandwidth, Hz to kHz	POWER AMP: Class of Output Operation	POWER AMP: Dynamic Headroom, dB	POWER AMP: Input Impedance, Kilohms	PREAMP: MM Phono S/N, dB A-Wtd re 5 mV	PREAMP: MM Phono Sensitivity, mV	PREAMP: Moving Coil Input?	Weight, Lbs.	Price, $	Notes
WAVESTREAM KINETICS	Triode-V8	B/T/M		No	7	1.5V	No	300	300	12-20 +0, -1	AB2	0.5	100				110	24,000. Pair	Triode operation; switchable to Class-A operation, 150 watts.
WELBORNE LABS	Laurel	B/T		No		1.5V	No	8	8	20-20	A		100				60	2100.00	Triode tubes; kit, $1600.00.
	Laurel II	B/T/M		No		1.5V	No	8	8	20-20	A		100				35	2400.00 Pair	Triode tubes; kit, $1900.00 per pair.
	VE-70	B/T		No		1.5V	No	35	35	20-30	AB		100				40	1900.00	Kit, $1400.00.
WHITE AUDIO LABS	A250	B	0.1	Yes	80	130	Yes	250	500	0-100	A/AB		47				96	3995.00	Bridgeable.
	A100	B	0.1	Yes	70	130	Yes	100	200	0-100	A/AB		47				66	2995.00	As above.
	A50	B	0.1	Yes	50	130	Yes	50	100	0-100	A		47				42	1999.00	As above.
	D35	B/M	0.1	Yes	50	130	Yes	35	65	0-100	AB		47				10	899.00 Pair	
WIN RESEARCH	SW-10	B/T/M	0.2	Yes	20	150	No	†		20-50	A	1	250				75	5800.00 Pair	Biamplifier. †Low-frequency output channel, 150 watts; high-frequency, 75 watts. Plug-in crossover modules at 1.5, 2, and 3 kHz.
WOLCOTT AUDIO	P220M	B/T/M	0.01	No		1.5V	No	175	220	20-20	AB	1.0	50				60	6995.00 Pair	Microprocessor-controlled bias.
WOODSIDE/ RADFORD	STA 35	B/T	0.2	No	15	750	No	40	50	12-48	AB1	1.6	100				38	2395.00	Peak current, 12 amps.
	STA 50	B/T	0.2	No	15	750	No	50	70	8-60	A/AB1	1.6	100				38	2595.00	
	MA 50	B/T/M	0.2	No	15	750	No	50	75	8-56	A	1.6	100				38	4495.00 Pair	Peak current, 15 amps; self-biasing output tubes.
	MA 100	B/T/M	0.2	No	15	750	No	100	125	8-60	A/AB1	1.6	100				38	4895.00 Pair	
	SA 240	B/T	0.2	No	15	750	No	30	40	12-45	A/AB1	1.6	100				25	1795.00	
	ISA 230P	I†	0.2	No	15			25	30	12-45	A/AB1	1.6		80	3	No	26	1995.00	†Line stage, tube; phono stage, hybrid. Without phono, ISA 230L, $1795.00.

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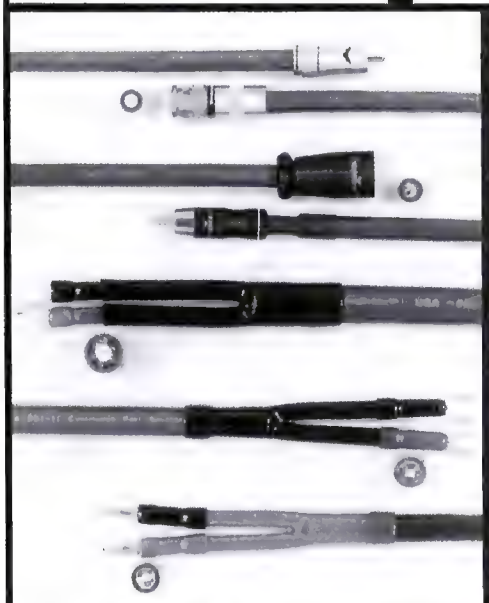

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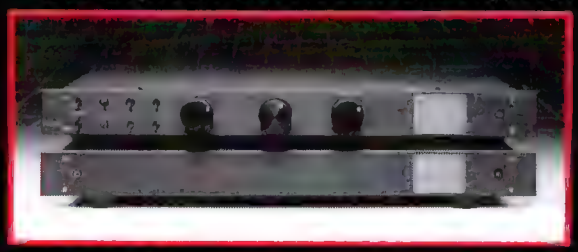

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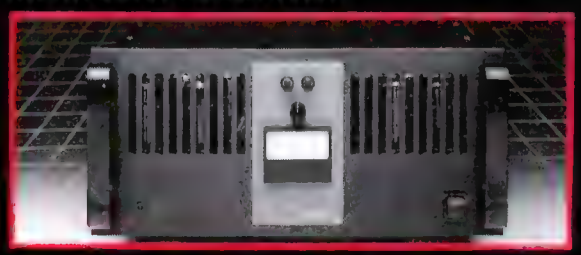

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AMPLIFIERS

MANUFACTURER	Model (RI)=Remote Included, (RO)=Remote Optional	Type: Integrated=I, Basic=B, Tube=T, Hybrid=H, Mono=M	Rated THD, %	Balanced Inputs?	Rated Slew Rate, V/µS	High-Level Sensitivity, mV	Does Unit Invert Polarity?	POWER AMP: Cont. Avg. Watts/Channel into 8 Ohms	POWER AMP: Cont. Avg. Watts/Channel into 4 Ohms	POWER AMP: Rated Full-Power Bandwidth, Hz to kHz	POWER AMP: Class of Output Operation	POWER AMP: Dynamic Headroom, dB	POWER AMP: Input Impedance, Kilohms	PREAMP: MM Phono S/N, dB "A" Wtd. re. 5 mV	PREAMP: MM Phono Sensitivity, mV	PREAMP: Moving Coil Input?	Weight, Lbs.	Price, $	Notes
WRIGHT AUDIO	120 M	B/T/M	1.0	No	30	1V	No	120	120	20-30	AB1	1.3	250				43	1250.00 Each	Accepts five output tube types; triode switchable.
	Theatre Amplifier	I/T/M	1.0	No	30	100	No	120	120	20-30	AB1	1.3	100				45	1450.00 Each	As above; tone controls.
YAMAHA	MX-1	B	0.09	No		1.5V	No	200	260	20-20	A	1.5	20				53	1199.00	320 watts into 2 ohms.
	MX-2	B	0.09	No		1.3V	No	150	190	20-20	A	1.0	20				43	899.00	230 watts into 2 ohms.
	MX-630	B	0.003	No		1.1V	No	135	190	20-20	A	2.1	60				29	499.00	160 watts into 6 ohms.
	AX-570	I	0.015	No		150	No	100		20-20	AB		47	92	2.5	Yes	24	499.00	120 watts into 6 ohms.
	AX-470	I	0.015	No		150	No	65		20-20	AB		47	88	2.5	No	21	399.00	75 watts into 6 ohms.
YAMAMURA SYSTEMS	Mono Balanced	B/M		Yes			No				B	0.6					66	13,500. Pair	
	Stereo	B		Yes			No				B	0.6					66	6500.00	
YBA	1A	B	0.09	Opt.				85	170				27				46	6000.00	High-current version available; optional MC phono module.
	2A	B	0.09	Opt.				70	140				27				26	3100.00	As above; dual-transformer version available.
	3A	B	0.06	Opt.				45	90				27				13	1800.00	Dual-transformer version available; optional MC phono module.
	Integré	I		Opt.				50	90				47				15	1850.00	Optional MC phono module.
	Signature	B	0.09	Opt.				100	200				27				53	11,000.	Two- and four-chassis versions available.
THE ZEUS PROJECT	Sunfire	B	0.05	Yes	100	1.6V	No	300	600	20-20		1	500				35	2000.00	Dual outputs for bi-wiring; can operate as voltage or current source.

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PREAMPLIFIERS

MANUFACTURER	Model (RI)=Remote Included, (RO)=Remote Optional	Circuitry: Solid State=S, Tube=T, Hybrid=H, passive=P	Stages: MM Phono=MM, MC Phono=MC, Line or High Level=L	D/A Conversion?	Frequency Response, Hz to kHz, ±dB	Maximum Output, V rms	THD, %	Balanced Inputs=I, Balanced Outputs=O	High-Level Sensitivity, mV	No. of Tape & Processor Loops	Number of Tone Controls	Does Unit Invert Polarity?	PHONO STAGE: MM Phono Sensitivity, mV, for 0.5 V Output at 1 kHz	PHONO STAGE: MM Phono S/N, dB, "A"-Wtd. re: 5 mV	PHONO STAGE: MC Phono S/N, dB, "A"-Wtd. re: 0.5 mV	Price, $	Notes
ACCUPHASE	C-290	S	MM/MC/L	No	20-20 +0,-0.2	9.5	0.005	I/O	252	2	0	No	2.0	94	80	19,820.	Without phono stage, $16,495.
	C-250	S	L	No	1-600 +0,-3.0	7	0.005	I/O	252	2	0	No					
	AD-250		MM/MC										2	88	85		For model above.
ACURUS	RL 11(RI)	S	L	No	20-20 +0,-0.1	8	0.05		60	2	0	No				795.00	Discrete Class A; laser-trimmed volume and balance controls.
	L10	S	L	No	20-20 +0,-0.15	8	0.06		60	2	0	No				595.00	As above.
	P10	S	MM/MC		20-20 ±0.3	8	0.06					No	2.4	80		395.00	Discrete Class A; selectable gain and loading.
ADCOM	GFP-565	S	MM/L	No	10-50 ±0.2	10	0.003		52	3	2	No	0.55	90		850.00	
	GFP-555II	S	MM/L	No	10-50 ±0.3	10	0.005		52	3	2	No	0.55	85		500.00	
	GTP-550(RI)	S	L	No	20-20 +0,-0.5	10	0.005		153	4	2	No				800.00	Tuner/preamp/surround (see also "Tuners" and "Surround Processors").
	GTP-600(RI)	S	L	No	20-20 +0,-0.5	10	0.009		153	4	2	No				1000.00	As above; video switching.
	GTP-450(RI)	S	L	No	10-50 ±0.5	8	0.009		256	3	2	No				480.00	Tuner/preamp (see also "Tuners").
	GTP-350	S	L	No	10-40 ±0.5	8	0.009		256	1	2	No				350.00	As above
	GFB-800(RI)	S	MM/L		10-50 ±0.5	7.5	0.03		76	2	0	No	0.88	81		800.00	Five-room, multi-source switcher.
A/D/S/	SC6(RO)	S	L	No	20-20 ±0.5	5	0.01		250	6	2	No				2899.00	Six-room, eight-source controller; for use with CP6 keypad control panels.
AIR TIGHT	ATC-1	T	MM/L	No	5-100 ±0.01	15	0.02		150	2	0	No	1.80	85		3400.00	
	ATC-2	T	L	No	5-100 ±0.01	15	0.01		110	2	0	No				5350.00	
	ATL-10A	P	L	No						1	0	No				1995.00	
AMC	CVT1030	T	MM/MC/L	Opt.	4-80 +0,-3	20	0.03		150	1	2		2.3	79		599.95	Optional tube sockets and balanced out.
	CVT1100(RI)	H	MM/L	No	20-20 +0,-0.5	30	1		150	2	2	No	1.3	79			
	AV81(RI)	S	L	No	20-20 +0,-0.5	8.5	0.02		150	4	2	No				499.95	A/V switching.
	AV81HT(RI)	S	L	No	20-20 +0,-0.5	8.5	0.02		150	4	2	No				749.95	As above; Dolby Pro Logic.
	AV81THX(RI)	S	L	No	20-20 +0,-0.5	8.5	0.02		150	4	2	No				999.95	As above; THX certified; electronic crossover.
AMERICAN HYBRID TECHNOLOGY	AHT/P	S	MM/MC		1-50 ±0.1	15	.0015					No	Sel.		98	2500.00	External power supply; d.c. coupled.
	AHT/P	S	MM/MC		1-60 ±0.05	20	.0015					No	Sel.		98	5500.00	External power supply.
	Nonsignature AHT/H	S	L		1-1M ±1		.0015			1	0	No				3300.00	As above; optional balanced out; d.c. coupled.
ANODYNE GROUP	ALS-1	H	L	No	10-50 +0.1,-0.5	20	0.07		200			Yes				999.00	
	Linestage	H	L	No		40	0.03	O	100			Sel.				1900.00	
AR	Limited Preamp 2	S	L	No	1-200 ±0.5	20	0.002	I/O	140	0	0	Sel.				2200.00	
ARAGON	Aurum	S	L	No	20-20 +0,-0.1	16	0.03	O	75	2	0	No				1750.00	Discrete Class A; includes external power supply; direct-coupled.
	18K	S	L	No	20-20 +0,-0.1	8	0.04		65	2	0	No				995.00	As above.
	47K	S	MM/MC		20-20 ±0.3	8						No	2.4	86		595.00	Discrete Class A; selectable gain and loading; includes external power supply; optional high-storage supply, $250.00.
ARCAM	Delta 110	S	MM/MC/L	Yes	20-20 ±0.5	8	0.01	No	100	2	0	No			75	1500.00	Without D/A conversion, Delta 110S, $1100.00.
YAKOV ARONOV AUDIO LABORATORY	PY-100	T	MM/MC/L		10-100	4.2	0.25		250	2						2850.00	
	PY-200	T	L		10-100	4.2	0.25		250	2						2000.00	
ART AUDIO	Art Audio	T	MM/L	No	10-50 ±0.5	10	0.05		180	2	0	No		82		1495.00	Active/passive switch.
ATMA-SPHERE MUSIC SYSTEMS	MP-1	T	MM/MC/L	No	1-400 ±0.5	18†		I/O	200	2	0	Sel.	0.12	90	72	6800.00	†Into 600 ohms. External power supply; internally balanced; no negative feedback; stepped volume control; custom options available
	MLS-1	T	L	No	1-400 ±0.5	18†		I/O	200	2	0	Sel.				3800.00	As above but internal power supply.
	P-2	T	MM/MC/L	No	2-80	18†		I/O	100	2	0	Sel.	0.12	87	69	2990.00	Internally balanced; no negative feedback; stepped volume control; custom options available.
	MP-2	T	MM/MC/L	No	1-400	25†		I/O	200	2	0	Sel.	0.09	95	75	14,200.	As above; external power supply; multiple paralleled tubes.
AUDIBLE ILLUSIONS	Modulus 3A	T	MM/L	Opt.	5-100 ±1	80	0.15		50	1		Yes	1.00	75		1795.00	External power supply; optional MC input.
	Modulus L1	H	L	Opt.	5-100 ±1	80	0.15		50	1		Yes				1295 00	External power supply.
	Modulus 4P	H	MC		5-100 ±3	40	0.02					No			85	1995.00	As above; variable MC loading.
AUDIOACCESS	PX-6(RO)	S	L	No	10-25 ±0.1	6	0.002	No		1	2	No				1100.00	Preamp/controller; expandable to multi-source, multi-zone use; requires infrared or hard-wired source-controller interface; optional wall-mounted keypads and speaker-relay module; without front-panel controls, PX-6S, $1000.00.
	PX-600(RO)	S	L	No	20-25 ±0.5	3.5	0.05	No		0	12	No					Six-zone preamp/controller; optional wall-mounted keypads.
AUDIO ADVANCEMENTS	PreMax	T	L		2-100 +0,-3	15	0.01		Var.	1	0	No				2950.00	Optional plug-in MM phono stage, $650.00.
AUDIO ALCHEMY	DLC(RI)	S	L	No	20-150 ±0.1	2.9	0.001			0	0	No				459.00	Digitally controlled; external power supply.
	VAC-in-the-Box	S	MM/MC		20-20 ±0.1	2.5	0.01							86	74	299.00	External power supply; selectable phono gain, input resistance, and capacitance.
AUDIO BY VAN ALSTINE	Ωmega II	S	MM/L	No	12-40 ±0.2	12	0.004		50	2	0	No	0.7	78		445.00	With balanced outputs, $520.00.
	Super Pas 3i	T	MM/L	No	10-40 ±0.2	10	0.004		50	2	0	No	0.6	74		695.00	Kit, $495.00.
	Super Pas 4i	H	MM/L	No	10-40 ±0.2	11	0.003		50	2	0	No	0.6	74		795.00	Kit, $595.00.
	FET Valve	H	MM/L	No	10-40 ±0.1	15	0.001		50	3	2	No	0.7	82		1195.00	

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PREAMPLIFIERS

MANUFACTURER	Model (RI)=Remote Included, (RO)=Remote Optional	Circuitry: Solid State=S, Tube=T, Hybrid=H, Passive=P	Stages: MM Phono=MM, MC Phono=MC, Line or High Level=L	D/A Conversion?	Frequency Response, Hz to kHz, ±dB	Maximum Output, V rms	THD, %	Balanced Inputs=I, Balanced Outputs=O	High-Level Sensitivity, mV	No. of Tape & Processor Loops	Number of Tone Controls	Does Unit Invert Polarity?	PHONO STAGE: MM Phono Sensitivity, mV, for 0.5 V Output at 1 kHz	PHONO STAGE: MM Phono S/N, dB, "A" Wtd. re: 5 mV	PHONO STAGE: MC Phono S/N, dB, "A" Wtd. re: 0.5 mV	Price, $	Notes
AUDIO DESIGN ASSOCIATES	CR-8P(RO)		L	No	20-20 ±0.25		0.05			2	No					1299.00	For multi-room System Omega; without front-panel controls, CR-P, $950.00.
	ADP-8		L	No	20-20 ±0.25	5	0.05			1 3	No					1199.00	
	DSP-8(RO)		L	No	20-20 ±0.25	5	0.007			4 3	No					1499.00	Multi-room preamp.
	CPC-8(RO)		L	No	20-20 ±0.25	5	0.007				No					14,000.	8 x 8 multi-room, multi-source switcher.
	Delta-3	S	L	No	15-100 +3,-6	6	0.03	No		9						1999.00	8-in, 3-out A/V matrix switching; 12-character display labelling.
AUDIO INNOVATIONS	L1	T	L	No	9-100 ±3				170	1	0					550.00	Selectable high- and low-level outputs.
	L2	T	L	No	9-100 ±3				170	2	0					1099.00	As above; buffered tape outputs.
	S200	T/P	MM/MC/L	No						2	0					600.00	Passive line section.
	P2MC	T	MC													1650.00	
AUDIOLAB	8000C MK II	S	MM/MC/L	No	20-20 ±0.5	7.8	0.01		100	2	2	No	2	81	77	750.00	
	8000PPA	S	MM/MC		10-20 ±0.2	10										1250.00	
AUDIO NOTE	M1-Phono	T	MM/L	No		32			125	1	0	No	1.2			1495.00	Zero feedback; two outputs; without phono stage, M1-Line, $995.00.
	M2-Phono	T	MM/L	No		32			125	1	0	No	1.2			2795.00	Zero feedback; two outputs; without phono stage, M2-Line, $1795.00.
	M2-Phono/ Signature	T	MM/L	No		32			125	1	0	No	1.2			3995.00	Zero feedback; two outputs; without phono stage, M2-Line/Signature, $2595.00.
	M3-Phono	T	MM/L	No		32			125		0	No	1.2			5795.00	Zero feedback; two outputs; mono power supplies; without phono stage, M3-Line, $3995.00.
	M7-Tube	T	MM/L	No		40		O	250	1	0	No	1.0			14,800.	Without phono stage, M7-Line, $8500.00.
	M7-Tube/Silver	T	MM/L	No		40		O	250	1	0	No	1.0			21,000.	Without phono stage, M7-Line/S, $11,800.
	M7-Phono	T	MM			25		O				No	1.0			19,900.	For Audio Note Ongaku amp.
AUDIOPRISM	Mantissa	T	MM/MC/L		5-150 +0,-0.5	20	0.05	No	150	1	0	Yes	7	70	65	2394.95	External power supply; without phono board, $1895.00.
	Mantissa Reference RIAA Phono Amp	T	MM/MC		20-20 +0,-0.1	5	0.05	No				No	7	70	65	1895.00	External power supply.
AUDIO RESEARCH	LS-5 MKII(RO)	T	L	No	1-100 ±0.5	50	0.01	I/O		1	0	No				4995.00	
	LS-7	T	L	No	1-100 ±0.5	25	0.01			1	0	No				1395.00	
	LS-2B MKII (RO)	H	L	No	1-100 ±0.5	†	0.01	I/O		1	0	No				2995.00	†Unbalanced, 30 V; balanced, 60 V. Without balanced input, LS2 MKII, $2650.00.
	LS-3(RO)	S	L	No	1-200 ±3	35	0.01			1	0	No				1695.00	
	LS-3B(RO)	S	L	No	1-200 ±1	†	0.01	O		1	0	No				1995.00	†Unbalanced; 35 V; balanced, 75 V.
	SP9 MKIII(RO)	H	MM/MC/L	No	5-50 ±0.5	50	0.01			2	0	No	0.25	92	72	2495.00	
	PH-1	S	MM/MC		0.5-150 ±3	50	0.005					No	2	92	72	1495.00	
	PH-2	S	MM/MC		0.5-150 ±3	90	0.005	I/O				No	2	92	72	2495.00	
AUDIO "78"/OWL	Owl 1	S	MM/L	No	20-20	5	0.05		300				3			389.00	Mono; for replay of 78s, mono LPs, and transcriptions; normal and hill-and-dale modes; monitors right and/or left groove walls; selectable turnover and roll-off with or without RIAA EQ; external power supply (see also "Equalizers").
AUDIOSOURCE	Pre-One	S	MM/MC/L	No	10-100 ±0.5	11.5	0.008	No	120	2	3	No	2.5	85	70	249.95	
AUDIO SYNTHESIS	Passion V	S/P	L	No	1-200		.0002	I/O		1	0	No				1795.00	31-step attenuators.
	Passion	S/P	L	No	1-200		.0002			1	0	No				1095.00	
	Pro Passion	S/P	L	No	1-200		.0002			0	0	No				950.00	
AUDIRE	Andante	S	MM/MC/L	No	5-100 +0,-0.2	12	0.005		100	2	4	†	1.00	90	80	1903.00	†Inverts polarity only in MC stage.
	Diffet 3	S	MM/L	No	5-100 +0,-0.25	15	0.005		100	2	0	No	1.00	86		1000.00	
	Legato	S	MM/L	No	5-100 +0,-0.25	10	0.01		100	2	0	No	1.00	75		587.00	
BEL CANTO DESIGN	Tosca	S	L	No	1-100 +0,-0.5	15	0.01	I/O	150	1	0	No				1390.00	
	Fidelio	S	MM/MC		1-100 ±0.15	15	0.01	I/O				No	5	85	75	1090.00	Version available with low-noise, high-gain MC stage.
BENZ-MICRO	PP-1	S	MC									No			82	1200.00	Includes external power transformer; 10-Hz rumble filter.
B & K COMPONENTS	CS-115	S	MM/L	No	5-100 +0,-0.5	9	0.02	O	70	1	0	No	1.3	82		348.00	
	CS-117	S	MM/L	No	5-100 +0,-0.5	9	0.02	O	70	1	2	No	1.3	82		398.00	
	PRO-10MC	S	MM/MC/L	No	1-150 +0,-0.5	14	0.02	O	45	1	0	No	0.8	82		798.00	External power supply.
	AVP1000(RI)	S	L	No	1-150 +0,-0.5	9	0.02	O	62	2	0	No				798.00	A/V tuner/preamp (see also "Tuners"); optional surround board, $200.00 (see also "Surround Processors"); four video inputs; d.c. coupled.
	AVP2000(RI)	S	L	No	1-150 +0,-0.5	9	0.02	O	62	2	0	No				798.00	Two-zone A/V preamp; optional surround board, $200.00 (see also "Surround Processors"); four S-video inputs; d.c. coupled.
	AVP3000(RI)	S	L	No	1-150 +0,-0.5	9	0.02	O	62	2	0	No				1498.00	Two-zone preamp; includes cinema surround board (see also "Surround Processors").
BOULDER AMPLIFIERS	L3AE	S	L		20-20 +0,-0.05	24	0.003	O	60	1	0	No				2125.00	
	L3PP	S	MM										2.5			850.00	For model above.
	L3MC	S	MC													600.00	For L3PP; sensitivity, 0.25 mV.
	L5AE	S	L		20-20 +0,-0.05	24	.0015	I/O	60	2	0	Sel.				3575.00	Black finish; with metal finish, L5M, $4000.00.
BRYSTON	.4B	S	L	No		15	0.005		500	1	0	No				750.00	Optional balanced out.
	BP-5	S	MM/L	No		15	0.005		500	1	0	Yes		80		895.00	As above.
	BP-20(RO)	S	L	No		15	.0025	I/O	500	1	0	No				1395.00	With MM/MC phono stage, BP-20P.
	BP-1	S	MM					O				No		80		750.00	

PREAMPLIFIERS

MANUFACTURER	Model (RI)=Remote Included, (RO)=Remote Optional	Circuitry: Solid State=S, Tube=T, Hybrid=H, Passive=P	Stages: MM Phono=MM, MC Phono=MC, Line or High Level=L	D/A Conversion?	Frequency Response, Hz to kHz, ±dB	Maximum Output, V rms	THD, %	Balanced Inputs=I, Balanced Outputs=O	High-Level Sensitivity, mV	No. of Tape & Processor Loops	Number of Tone Controls	Does Unit Invert Polarity?	PHONO STAGE: MM Phono Sensitivity, mV, for 0.5 V Output at 1 kHz	PHONO STAGE: MM Phono S/N, dB, "A" Wtd. re: 5 mV	PHONO STAGE: MC Phono S/N, dB, "A" Wtd. re: 0.5 mV	Price, $	Notes
CALRAD	80-575	S	MM/MC/L		20-20		0.003		180	0	0	No	2	80	75	98.00	External power supply; wall-mount version available.
CAMBRIDGE AUDIO	C70(RO)	H	MM/MC/L	No	10-140	0.9			300	2	2	No	4.5	80	75	499.95	
	C100(RO)	H	MM/MC/L	No	5-130	1			300	2	0	No	4.5	80	75	699.95	
CARVER	C-20V(RI)	S	L	No	20-20 ±0.5	7	0.01		75	4		No				1000.00	Dolby Pro Logic (see also "Surround Processors").
	C-15V(RI)	S	MM/L	No	20-20 ±0.5	7	0.01		55	5	3	No	1.0	78		800.00	As above; multi-room input with independent volume control; center-channel gain control.
	CT-27V(RI)	S	MM/L	No	20-20 ±0.5	7	0.01		57	7	3	No	1.0	78		850.00	Tuner/preamp/surround (see also "Tuners" and "Surround Processors"); Dolby Pro Logic; center-channel gain control.
	CT-29V(RI)	S	MM/L	No	20-20 ±0.5	7	0.01		57	7	3	No	1.0	78		1200.00	As above; multi-room input with independent volume control.
	CT-23(RI)	S	MM/L	No	20-20 ±0.5	7	0.01		57	4	2	No	1.0	78		650.00	Tuner/preamp (see also "Tuners"); Sonic Holography.
CARY AUDIO DESIGN	SLP-30	T	L	No	9-260	20		No	100	1	0	Yes				995.00	
	SLP-90	T	MM/L	No	9-300	25		No	100	1	0	No	1.2			2295.00	Without phono stage, SLP-90L (optional balanced out), $1895.00.
	PH-300	S	MM/MC		20-20	8		O				No	0.15	81	78	1495.00	External power supply; optional 24-karat gold front plate and knobs, $399.00.
	LPP-1	T	MM		20-20 ±0.5	1.5		No				No	1.5	78		399.00	
CASCADE AUDIO SYSTEMS	SNP-2.1	S	MC		5-100 +0,-0.6		0.007					Yes			82	449.00	Three gain settings.
	SNP-2.18	S	MC		5-100 +0,-0.6		0.007					Yes			82	519.00	Eight gain settings.
CELESTE	P-4001	S	MM or MC/L	No	10-250 +0,-0.5	8	0.05		200	2	0	No	2.0	81	70	1320.00	Class-A output; no negative feedback; optional balanced output; without phono, $995.00.
CELLO LTD.	Audio Suite	S	†	No	20-20 ±0.2	12	0.005	†		†	0	No		70	65	†	†Modular design; choice of line, MM, and MC modules; from $6650.00 to $18,000.
	Encore Line	S	L	No	20-20 ±0.2	12	0.005	I/O		2	0	No				8000.00	Includes external power supply; optional external MM or MC phono stage, 80-dB S/N, $2000.00.
	Palette	S	L	No	20-20 ±0.2	9	0.005	O		2	6	No				6500.00	As above (see also "Equalizers").
CHASE TECHNOLOGIES	RLC-1(RI)	S	L	No	20-20 +0,-0.1	5.7	0.05				2	No				125.00	Adds remote-control capability to any preamp.
CLASSÉ AUDIO	30(RI)	S	MM/MC/L	No	20-20	15	0.01	I/O	120	1	0		3	80	80	1195.00	
	4(RO)	S	MM/MC/L	No	20-20	20	0.01	I/O	120	1	0		3	80	80	1595.00	Without phono stage, 4L, $1495.00.
	5(RO)	S	MM/MC/L	No	20-20	24	0.01	I/O	120	1	0		3	85	80	2295.00	Without phono stage, 5L, $2100.00.
	6(RO)	S	MM/MC/L	No	20-20	24	0.01	I/O	120	1	0		3	85	80	3295.00	External power supply; without phono stage, 6L, $2995.00.
CODA TECHNOLOGIES	FET 02B	S	L	No	0-200 +0,-3	10	0.01	I/O	200	1	0	Sel.				1950.00	
	FET 03P	S	MM/MC		0-200 +0,-3	10	0.01	†				Sel.	10	87	82	1950.00	†Balanced MC in, balanced MM and MC out.
	FET 01	S	MM/MC/L	No	0-200 +0,-3	10	0.01	O	200	2	0	Sel.	10	85	80	2750.00	Without phono stage, $2450.00.
	Continuum(RI)	S	L	No	0-200 +0,-3	10	0.01	I/O	200	2	0	No				1250.00	
CONRAD-JOHNSON	PF2	S	MM/MC/L	No	2-75 +0,-1	10				2	0	Yes				1795.00	Without phono, PF2L, $1395.00.
	PV10A	T	MM/L	No		20				1	0	Yes				1195.00	Without phono, PV10AL, $995.00.
	PV12	T	MM/MC/L	No		20				2	0	Yes				2395.00	Without phono, PV12L, $1795.00.
	Premier Ten	T	L	No		10				2	0	Yes				3495.00	
	Evolution 20SE	T	MM/MC/L	No		10				2	0					5995.00	
	Premier Seven B	T	MM/MC/L	No		10				2	0					9995.00	
CONVERGENT AUDIO TECHNOLOGY	SL1	T	MM/MC/L	No	0.1-600	50	.0005		25	1	0	No	0.1	96	76		External power supply; stepped attenuator.
	SL1L	T	L	No	0.1-600	50	.0005		†	1	0	No					External power supply; stepped attenuator with optional, low-gain taper. †25 or 40 mV; set by dealer.
COUNTERPOINT	SA2000	H	L	No	2-300 ±0.01	80	0.01		24	2	0	No				1595.00	Optional balanced input.
	Solid 8	S	L	No	1-500 ±0.1	20	0.03		24	2	0	No				1095.00	As above.
	SA1000	H	MM/MC/L	No	2-30 ±0.1	70	0.17		24	1	0	No	0.5	68	81	1095.00	As above; auto mute.
	SA3000	H	MM/MC/L	No	2-300 ±0.1	80	0.01		24	2	0	No	0.5	76	71	1995.00	External transformer; optional balanced input.
	SA5000	H	MM/MC/L	No	1-500 ±0.1	100	0.01		24	2	0	No	0.5	82	75	3595.00	External tube power supply; optional balanced input.
	HC818(RI)	S	L	No	1-120	20	0.03		24	2	0	No				1595.00	Two-zone controller; for home theater; motor-driven potentiometers; optional balanced input.
CREDO	CMP004	S	L	No	5-200	10	.0001		150	1	0	No				1800.00	
	CMP005(RI)	S	MM/MC/L	No	5-200	10	.0001		150	1	0	No	1.5	85	75	2300.00	
CREEK	P42	S	L	No	0-35		0.01			2	0	No				495.00	Outputs allow using two or more stereo amps as bridged mono; optional additional gain stages for biamping or triamping; optional phono boards ($50.00 for MM, $95.00 for MC).
CROSBY AUDIO WORKS	CAW-10ZVP-DMC-10	S	MM/MC/L		2-100 ±0.5	10			100	1	0	No	1.5		90	3495.00	Modification to customer-supplied Spectral Audio DMC-10 preamp.
CROWN	PSL-2	S	MM/L	No	20-20 ±0.1	10	.0009	No		2	2	No		87†		795.00	†Re: 10 mV.
CURCIO AUDIO ENGINEERING	MP-567	T	MM/L	No	15-160 ±0.1	130	0.035		150	1	0	No	1.58	73		950.00	Kit, $430.00.
	Daniel II	H	MM/MC/L	No	10-400 ±0.1	150	0.008		150	1	0	No	0.56	82	73	2900.00	Kit, $1200.00; without phono, Daniel II Line, $2500.00 (kit, $1000.00).
DB SYSTEMS	DB-1B/2A	S	MM/L	No	20-20 ±0.04	9	.0008		120	1	0	Var.	0.9	77		740.00	Includes external power supply.
	DBR-15B/2A	S	MM/L	No	20-20 ±0.04	9	.0008		120	1	6	Var.	0.9	77		1265.00	As above; without oak cabinet, $1115.00.

(Continued)

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If you appreciate the natural-sounding reproduction of music made possible by vacuum-tube technology—but were afraid of the hassles and the prohibitive price—have we got news for you. Audio Research, the 25-year leader in vacuum-tube technology dedicated to music reproduction, has made a vacuum-tube music system more affordable than ever. It's the New LS7 stereo line preamplifier and VT60 stereo power amplifier, both featuring new, all-tube circuits that deliver rich, satisfying sound and world-renowned Audio Research construction. Two down-to-earth audio components that are capable of truly out-of-this-world performance.

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'Tis a gift to be simple...and musical!

The secret? A simple, purist approach to vacuum-tube circuit design while eliminating seldom-used features. Thus the LS7 uses four 6922 dual triodes in a single-ended gain stage, with 12 dB of overall gain, and a regulated power supply; control functions include on/off, mute, gain adjustment and input selection. Component integrity and quality of construction are equivalent to the best in the industry. Five single-ended input sources are accommodated, with one set of single-ended main outputs and one set of fixed-level tape outputs.

The VT60, meanwhile, delivers a solid 50 watts per channel from two matched pair of 6550 output tubes, with rugged 6922 triodes used for the input stage and drivers. A well-regulated power supply rated at 184 joules of energy storage gives the VT60 surprising dynamics and bass response into 4, 8 or 16-ohm speaker loads. Inputs are single-ended. And, the compact dimensions of the VT60 put it right at home on a shelf or in a cabinet.

Individually, the LS7 and VT60 are capable of startling levels of musical resolution; used together, they comprise a system wondrously capable of conveying musical truth and coherence. They will easily keep pace as you improve other components of your audio system—input sources, loudspeakers, wire. In fact, you will likely never outgrow their capabilities. And you'll certainly never regret their affordable price.

LS7 SPECIFICATIONS

FREQUENCY RESPONSE: ±.5dB, 1.0Hz to 100kHz-3dB points below 0.1Hz and above 300kHz.

DISTORTION: Less than .01% at 2V RMS output. (Typically .005% in midband)

GAIN: Main Output – 13dB unbalanced.
Tape output – 0dB.

INPUT IMPEDANCE: 100K ohms. Inputs (5): tape, tuner, CD, video, aux.

OUTPUT IMPEDANCE: 200 ohms main output. Recommended load 60K ohms and 100pF (20K ohms minimum and 1000pF maximum).

MAXIMUM INPUT: 20V maximum.

RATED OUTPUTS: 2V RMS 1Hz to 100kHz, all outputs, 60K ohm load (maximum output 25V RMS at 1/2% THD at 1kHz into 100K ohms.)

CONTROLS: Gain, input selector. Toggle switches: power/off, mute/operate.

POWER SUPPLIES: Electronically-regulated low and high voltage supplies. Line regulation better than .01%.

NOISE: 15uV RMS maximum IHF weighted noise at main output with gain control minimum (more than 102dB below 2V RMS output).

TUBE COMPLEMENT: (4)-6922/E88cc dual triode. Solid-state power supply.

POWER REQUIREMENTS: 100-135VAC 60Hz (200-270VAC 50/60Hz) 25 watts maximum.

DIMENSIONS: 19" (48 cm) W x 5 1/4" (13.4 cm) H (standard rack panel) x 10 1/4" (26 cm) D Handles extend 1 1/2" (3.8 cm) forward of front panel. Rear chassis fittings extend 1/2" (1.3 cm).

WEIGHT: 9.8 lbs. (4.5 kg) Net; 18.8 lbs. (8.5 kg) Shipping.

Specifications subject to change without notice.

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VT60 SPECIFICATIONS

POWER OUTPUT: 50 watts per channel continuous from 20Hz to 20kHz. 1kHz total harmonic distortion typically 1% at 50 watts, below .05% at 1 watt.

Approximate actual power available at "clipping" 52 watts (1kHz). (Note that actual power output is dependent upon both line voltage and "condition" i.e.: if power line has high distortion, maximum power will be affected adversely, although from a listening standpoint this is not very critical.)

POWER BANDWIDTH: (-3dB Points) 15Hz to 40kHz.

FREQUENCY RESPONSE: (-3dB Points at 1 watt) 3Hz to 40 kHz.

INPUT SENSITIVITY: 1.05V RMS for rated output.

INPUT IMPEDANCE: 100K ohms unbalanced.

OUTPUT REGULATION: Approximately 0.6dB 16 ohm load to open circuit (Damping factor approximately 14).

OVERALL NEGATIVE FEEDBACK: 19dB.

SLEW RATE: 7 volts/microsecond.

RISE TIME: 10 microseconds.

HUM & NOISE: Less than 0.5mV RMS – 95dB below rated output (IHF weighted, input shorted).

POWER SUPPLY ENERGY STORAGE: Approximately, 184 joules.

POWER REQUIREMENTS: 105-125VAC 60Hz (210-250VAC 50Hz) 265 watts at rated output, 300 watts maximum, 175 watts at "idle".

TUBES REQUIRED: 2 – Matched pair 6550B – Power Output; 2 –6922 Driver; 1 – 6922 input.

DIMENSIONS: 14" (35.6 cm) W x 7" (17.8cm) H x 13.3" (33.8 cm) D. Output connectors extend 1" (2.5 cm) to the rear.

WEIGHT: 32.7 lbs. (14.9 kg) Net; 48 lbs. (21.8 kg) Shipping.

Three Year Limited Warranty

These Audio Research products are backed by a 3 year Limited Warranty; Vacuum tubes are warranted against defects for 90 days. For one year from date of purchase. Audio Research pays round-trip freight charges on any equipment requiring warranty services at the factory. See your authorized Audio Research dealer for details.

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PREAMPLIFIERS

MANUFACTURER	Model (RI)=Remote Included, (RO)=Remote Optional	Circuitry: Solid State=S, Tube=T, Hybrid=H, Passive=P	Stages: MM Phono=MM, MC Phono=MC, Line or High Level=L	D/A Conversion?	Frequency Response, Hz to kHz, ±dB	Maximum Output, V rms	THD, %	Balanced Inputs=I, Balanced Outputs=O	High-Level Sensitivity, mV	No. of Tape & Processor Loops	Number of Tone Controls	Does Unit Invert Polarity?	PHONO STAGE: MM Phono Sensitivity, mV, for 0.5 V Output at 1 kHz	PHONO STAGE: MM Phono S/N, dB, "A" Wtd. re: 5 mV	PHONO STAGE: MC Phono S/N, dB, "A" Wtd. re: 0.5 mV	Price, $	Notes
DB SYSTEMS (Continued)	DB-1B-HL/2A	S	L	No	10-50 ±0.1	9	.0008		120	1	0	Var.				620.00	Includes external power supply.
	DB-4B	S	MC		10-100 ±0.1	2	.0008					No			80	205.00	Requires DB-2A power supply.
	DB-8	S	MM		20-20 ±0.04	4	0.01					No	0.9	76		150.00	Wall-mount transformer.
DENNESEN	JC80MKII	S	MM/MC/L	No		18	0.005	O	100	2	0	Yes	2	100		6500.00	Mono; external power supply.
	JS90	S	L	No		18	0.005	O	100	2	0	Yes				Pair 3200.00	External power supply.
DENON	AVP-5000(RI)	S	L	Yes	†		0.005			4	3					2500.00	Includes two DSP processors for parametric EQ and A/V surround modes (see also "Surround Sound Processors"); two A/D and six D/A converters; coaxial and optical digital inputs. †Analog, 10 Hz to 100 kHz, +0,-3 dB; digital, 20 Hz to 20 kHz, ±0.5 dB.
	PRA-1500(RI)	S	MM/MC/L	No	1-300 +0.2,-3	10	0.003	O	150	2	2		2.5	96	79	500.00	Two video inputs, one video output; mono full-range and mono subwoofer outputs.
	HMA-500	S	L		20-20 +0,-3				500	0	0					500.00	A/V karaoke preamp; three mike four audio, and four video inputs; DSP circuit; mike/line mixing.
DGX AUDIO	DDP-1	S	L	Yes	20-20 ±0.1	3	0.01		300	1	0	No				995.00	Includes processing for loudspeaker correction (see also "Signal Processors"); digital output.
DPA DIGITAL	DSP 200 S	S	L	No	10-28 ±1	2	0.005		250	1	0	No				895.00	
DUSON	C-100	S	L	No	2-120 ±3	20			150	2	0	No				1550.00	
	C-1000	S	MM/MC/L	No	2-140 ±3	24			150	2	0	No	2.0	70	68	2100.00	
DYNACO	PAS-4	T	MM/L	No	2-150 +0,-3	40	0.025	No	250				1.5			From 999.00	Separate power supply.
	PAT-5 Series II(RI)	S	L	No	2-200 +0,-3	13	0.002	No	50			†				750.00	†Inverting and noninverting main outputs.
	PAT-6(RI)	S	L	No	8-170 +0,-3	5	0.02		50							500.00	Tuner/preamp.
EAGLE	2020	S	L	No	0.1-200	12	0.025	No		1	0	No				995.00	Output, 5 V rms into 50 ohms; external power supply.
EDGE ELECTRONICS	P-1	S/P	L	No	5-50	15	0.005	I/O		1	0	No				299.00	
	P-1R(RI)	S/P	L	No	5-50	15	0.005	I/O		2	0	No				425.00	
EIDOLON RESEARCH	Salesia	T	MM/L		0.5-150 +0,-1.5	70	0.01		Sel.	2	0	Yes	1.45	78		1200.00	Passive and active RIAA.
	Julia	T	MM/MC/L		0.1-200 +0,-1.5	85	0.01		Sel.	2	0	Var.	1.45	79	65	4300.00	
ELECTRO-COMPANIET	EC-3MC	S	MC/L	No	20-150	3	0.001	I/O	500	1	0	No			80	1999.00	Two tape outs; without phono, EC-4, $1499.00.
	EC-3MM	S	MM/L	No	20-150	3	0.001	I/O	500	1	0	No	0.5	80		1799.00	As above.
	ECP-1	S	MM/MC		20-150		0.001					No	0.5	80	80	599.00	
ELECTRONIC VISIONARY SYSTEMS	UA24	P	L		0-1M			Opt.		0	0	No				Pair 305.00	24-position stepped attenuators; mount on amp; with balanced in and out, UA24B, $450.00 per pair.
	Ecstasy 1000	P	L	No	0-1M			Opt.		Opt.	0	No				700.00	Stepped attenuator.
	Ecstasy 2000	S	L	No	0-10M	12		Opt.	200	Opt.	0	No				1200.00	Active buffer or gain stage.
ELITE	C-72	S	MM/MC/L	No							2	No	2.0	74		850.00	Video switching.
ENCORE	DL2010.2	H	MM/MC/L	No	0.1-200 +0,-3	22	0.025		125	2	0	No	4.0	65	65	3350.00	No potentiometers or switches in signal path; stepped volume control; without phono stage, DL2010.2-L, $2895.00.
ENSEMBLE	Virtuoso	H	L	No	20-20 +0,-0.1	14	0.01	O	200	2	0	No				4180.00	
	Phonomaster	S	MM/MC			6.5	0.24	O				No	2.5			740.00	Selectable phono loading; powered by model above or optional supply ($260.00).
ESOTERIC AUDIO RESEARCH	EAR 802	T	MM/L		5-50 ±0.2	10	0.1	No	150	2	0	No	2.2	90		2800.00	
	EAR G88	T	MM/MC/L		5-50 +0,-1	30	0.1	Opt.	150	2	0	Sel.	2.2	90	90	10,000.	
ESOTERIC SOUND	Vintage	S	MM		20-40 ±0.5	4.5	0.01				2	No	4.5	70		Each 335.00	Mono; compensation for mono records; vertical/lateral switch.
ESSENCE	Sapphire	T	L	No	3-100	24	0.01	Opt.			0	No				3585.00	
	Emerald	T	L	No	3-100	24	0.01	Opt.			0	No				6485.00	
	Jasper	T	L	No	3-100	24	0.01	Opt.			0	No				12,850.	
EXPOSURE	XIX	S	L		20-20 ±0.5	15			150	2		No				1295.00	
	XVII	S	MM/MC/L		20-20 ±0.5	15			150	2		No	3.0			1495.00	
	XIV/IX	S	MM/MC/L		20-20 ±0.5	10			150	2		No	3.0			5795.00	
EXPRESSIVE TECHNOLOGIES	SU-1		MC		0.7-150 +0,-0.1	25		I/O				No			100	3500.00	Transformer; 28-dB fixed gain.
FIRST SOUND	I	P	L	No						1	0	No				1200.00	Stepped attenuators.
	II	P	L	No						1	0	No				2200.00	As above.
	Signature	P	L	No						1	0	No				4950.00	As above.
FM ACOUSTICS	Resolution Series 266	S	L	No	20-20 ±0.03	28	0.003	I/O	100	1	0	No				19,980.	
	Resolution Series 244A	S	MC/L	No	20-20 ±0.03	14	0.03	Opt.	100	1	0	No			†	11,540.	No overall or local feedback. †90 to 104 dB.
	Resolution Series 244B	S	MM/L	No	20-20 ±0.03	12	0.025	Opt.	100	1	0	Yes	3.1	†		9620.00	As above.
	Resolution Series 244C	S	L	No	20-20 ±0.03	14	0.025	Opt.	100	1	0	No				7680.00	
	Resolution Series 222	S	MM/MC		20-20 ±0.08	12		I/O				Sel.	10	104	89	12,290.	Balanced MM/MC inputs.
FORTÉ	Forty Four(RI)	S	L	No	0-200 ±1	11	0.005	I/O		2	0	No				1350.00	
	FP1	S	MM/MC		RIAA ±0.25	8	0.005						1	85	74	550.00	
FOSGATE-AUDIONICS (Continued)	Three-A	S	L	No	5-50 +0.5,-3	7	0.05		150	1	†	No				2799.00	Surround decoding (see also "Surround Processors"). †45-Hz boost to 18 dB, front-channel THX re-equalization in all modes.

PREAMPLIFIERS

MANUFACTURER	Model (RI)=Remote Included, (RO)=Remote Optional	Circuitry: Solid State=S, Tube=T, Hybrid=H, Passive=P	Stages: MM Phono=MM, MC Phono=MC, Line or High Level=L	D/A Conversion?	Frequency Response, Hz to kHz, ±dB	Maximum Output, V rms	THD, %	Balanced Inputs=I, Balanced Outputs=O	High-Level Sensitivity, mV	No. of Tape & Processor Loops	Number of Tone Controls	Does Unit Invert Polarity?	PHONO STAGE: MM Phono Sensitivity, mV, for 0.5 V Output at 1 kHz	PHONO STAGE: MM Phono S/N, dB, "A" Wtd. re: 5 mV	PHONO STAGE: MC Phono S/N, dB, "A" Wtd. re: 0.5 mV	Price, $	Notes
FOSGATE-AUDIONICS (Continued)	Four	S	L	No	5-100 +0.5,-3	7	0.05		150	1	†	No				999.00	Surround decoding (see also "Surround Processors"). †As above but maximum boost to 12 dB.
GEMINI SOUND PRODUCTS	Pvx-20	S	MM/L	No	10-100 +0,-3	10	0.005			1	2		2.4	75		245.00	
GOLDEN TUBE AUDIO	P1	P	L	No	20-100 +0,-0.5			O	150	1	0	No				480.00	
	P-6V6	T	L	No	20-100 +0,-0.5	20	0.01	O	150	1	0	Yes				680.00	
	P-2A3	T	L	No	20-100 +0,-0.5	20	0.01	O	150	1	0	Yes				2400.00	External power supply.
GORDON INSTRUMENTS	Gordon(RI)	S		No													Custom-built.
GRYPHON AUDIO DESIGNS	Bel Canto	S	L	No	1-1M ±1	15	0.01	O		0	0	No				4700.00	Separate chassis for each channel; external power supplies; no negative feedback; Class A.
	Elektra	S	L	No	1-1M ±1	15	0.01	O		0	0	No				8000.00	As above; optional MC stage available.
	Orestes	S	MC		1-1M ±1		0.01					No					Separate chassis for each channel; external power supplies; selectable MC input impedance and gain.
HARMAN KARDON	PT2300(RI)	S	MM/L	No	0.5-200 +0,-3	6	0.005		135	2	2	No	2.2	82		629.00	Tuner/preamp (see also "Tuners"); video switching.
	AP2500	S	MM/MC/L	No	0.3-250 +0,-3	8	0.007		135	2	0	No	2.1	82	82	599.00	
JOULE ELECTRA	LA-75	T	L		5-144 +0,-1	7	0.1	No	300	1	0	Yes				1595.00	75-joule power supply.
	LA-100	T	L		5-144 +0,-1	9	0.1	No	300	1	0	Yes				2495.00	100-joule power supply.
	LA-150	T	L		5-144 +0,-1	9	0.1	I	300	1	0	Sel.				2995.00	With wiring and component upgrades, LA-150Q, $3495.00.
	LA-200	T	L		5-144 +0,-1	18	0.1	I/O	300	1	0	Sel.				3995.00	External 100-joule power supplies.
JRM	Preamp	S	MM/MC/L	No	0-100 +0,-1	12	0.001		Sel.	2	Opt.	Sel.	1.25	88	78	1170.00	Includes 10-watt/channel headphone amp; video inputs; infrasonic filter.
	PEM	S	MM/L	No	0-100 +0,-1	12	0.001		Sel.	2	†	Sel.	1.25	88		2700.00	†Two three-band pre-EQs, eight-band master EQ. Two MM inputs; cross-fade input select; master and cue busses.
KAB ELECTRO-ACOUSTICS	Souvenir-STD	S	MM		30-15	3.5	0.07	No			8	Yes	8	79		295.00	Mono with stereo bypass; includes processing for 78-rpm records (see also "Signal Processors").
	Souvenir-INL	S	MM		30-15	3.5	0.07	No			8	No	8	79		395.00	As above; impulse noise limiting (see also "Signal Processors").
KENWOOD	KC-X1(RI)	S	MM/MC/L	No	15-100 +0,-3	1.2	0.002		200	1	2	No	2.5	78		999.00	THX certified.
KINERGETICS RESEARCH	KPA-3(RI)	S	L	No	20-20 ±0.5	10	0.01	O		1	0	No				1795.00	
	KSP-3(RI)	S	L	Yes	20-20 ±0.5	2.1	0.01			0	0	No				2995.00	Audio and video analog inputs; three digital inputs.
KLIMO	Argo	T	MC		10-450 +0,-3	10	0.2					Yes			75	1850.00	External power supply; adjustable MC input impedance.
	Merlin(RO)	T	MM/L		3-450 +0,-3	25	0.07			1	0	Yes	1.0	78		4500.00	Optional remote. $650.00; without phono stage, Merlin LS, $3550.00.
KLYNE AUDIO ARTS	System Six																See models below.
	6LE	S	L		1-200 +0,-0.2	10	0.005		100	2	0	No				1895.00	With internal MM/MC stage, 6LE/P, $2395.00.
	6PE	S	MM/MC			10	0.01					No	7.1	85	70	1895.00	
	6LX3	S	L		1-200 +0,-0.2	10	0.005		100	2	0	No				2795.00	External power supply; with internal MM/MC stage, 6LX3/P, $3995.00.
	6PX3	S	MM/MC			10	0.01					No	7.1	85	70	2795.00	External power supply.
	System Seven																See models below.
	7LX3	S	L		1-200 +0,-0.2	10	0.005	O	100	1	0	No				3695.00	As above; with internal MM/MC stage, 7LX3/P, $5495.00; with balanced in and out, 7LX3/B, $4195.00.
	7PX3	S	MM/MC			10	0.01					No	7.1	85	72	3695.00	External power supply; with balanced output, 7PX3/B, $4195.00.
KRELL	KRC(RI)	S	L	No	0.2-400 +0,-0.3	14	0.02	I/O		1	0	No				6900.00	Direct-coupled.
	KRC-2(RI)	S	L	No	0.2-400 +0,-0.3	8	0.02	I/O		1	0	No				3700.00	As above.
	KSL-2	S	L	No	20-20 ±0.02		0.01	I/O		1	0	No				2950.00	
	KRC PHON	S	MM/MC									No	8.9	79	68	500.00	Mounts in KRC or KSL-2.
	KPE	S	MM/MC									No	8.9	79	68	800.00	Optional external power supply, $500.00.
	Reference Phono	S	MC													1000.00	
KSS AUDIO ENGINEERING	KSS 10	T	L	No	0-600 +0,-0.3	65	0.001	I/O		2	0	Sel.				3995.00	Harmonic Structure Reproduction Circuit; direct coupling throughout; external power supply.
	KSS 20	T	L	No	2-600 +0,-0.3	80	0.001	I/O		2	0	Sel.				1995.00	Harmonic Structure Reproduction Circuit; external power supply.
	KSS 30	T	MM/MC/L	No	8-25	80	0.03	I/O				No	0.80	90	85	1995.00	As above.
LAMM AUDIO LABORATORY	L1(RI)	H	L	No	3-100 +0,-0.3	70	0.05	O	150	2	0	Var.				5690.00	Remote on/off switch for Lamm Audio power amps.
LANGEVIN	Phono/Line Pre	S	MM/L	No	20-50 +0,-0.5	10	0.001		100	0	0	No	1.6	70		1275.00	Without phono, Stereo Line Pre, $975.00.
LEGACY	High Current Line Stage(RI)	S	L	No	1-100 ±1	10	0.001	I/O	450	2	0	No				1595.00	
	FET Preamp	S	MM/L	No	1-100 ±1	10	0.001	O	450	3	1	No	0.5	85		1095.00	Includes parametric EQ.
MARK LEVINSON	No. 25	S	MM or MC					No				No	Sel.			2495.00	Requires PLS-226 power supply.
	No. 25S	S	MM or MC					No				No	Sel.			2995.00	As above.
	No. 38(RI)	S	L	No				I/O				Sel.				3995.00	Communicates with Mark Levinson 30 Series components.
	No. 38S(RI)	S	L	No				I/O				Sel.				6495.00	As above.
LEXICON	CP-3 Plus(RI)	S	L	No	10-100 ±1	6	0.025		250	1	0	No				3200.00	Video switching; includes crossover; DSP and THX (see also "Surround Processors").

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PREAMPLIFIERS

MANUFACTURER	Model (RI)=Remote Included, (RO)=Remote Optional	Circuitry: Solid State=S, Tube=T, Hybrid=H, Passive=P	Stages: MM Phono=MM, MC Phono=MC, Line or High Level=L	D/A Conversion?	Frequency Response, Hz to kHz, ±dB	Maximum Output, V rms	THD, %	Balanced Inputs=I, Balanced Outputs=O	High-Level Sensitivity, mV	No. of Tape & Processor Loops	Number of Tone Controls	Does Unit Invert Polarity?	PHONO STAGE: MM Phono Sensitivity, mV, for 0.5 V Output at 1 kHz	PHONO STAGE: MM Phono S/N, dB, "A" Wtd. re: 5 mV	PHONO STAGE: MC Phono S/N, dB, "A" Wtd. re: 0.5 mV	Price, $	Notes
LINEAR ACOUSTIC	LAV1	S	MM/MC/L	No			0.01			2	0			86	77	3466.00	External power supply.
	LAV2	S	MM/MC/L	No			0.01			2	0			85	77	2493.00	As above; dual outputs for biamping.
LINN	Kairn(RI)	S	MM/MC/L	No					188	2	0	Yes	2			2795.00	
	Kairn-Pro(RI)	S	L	No					188	2	0	Yes				2195.00	
LIRPA LABS	Lirpa 1 Mk K2(RI)	H	LMNOP	Nah	18-34 +12,-3	0.6	113.0	OY	Yes	3.5	7.8	Yup	12.04	43	29	712.94	Externalized power supply; with kitchen sink, $1300.00; without it, $1500.00 (see also "Microphones" and "Open-Reel Tape Decks").
LUXMAN	C-383(RI)	S	MM/MC/L	No	10-100 +0.2,-0.8	1	0.003		150	4	2	No	2.5	91	76	1200.00	A/V switching; upgradable to multi-room operation.
	CL-38	T	L	No	20-100 ±1	10	0.12		170	1	1	No				8000.00	
	C-06	S	L	No	5-100 ±0.5	20	0.005	I/O	150	2	0	Sel.				7000.00	
	AT-3000	P	L	No	20-20 ±2			O		0	0	No				4000.00	
	E-06	S	MM/MC			10	0.005	I				No	2.5	80	78	7000.00	
MANLEY LABS	Manley Reference	T	MM/MC/L	No	10-100 ±0.5	30	0.001	I/O	100	0	0	No	1	65	60	6000.00	External power supply; balanced MC input; variable feedback.
	Mastering Room Phono	T	MM/MC/L	No	10-100 ±0.5	30	0.001	I/O	100	0	0	No	1	60	60	4000.00	Balanced MC input; variable feedback; without phono, Mastering Room Line, $3000.00.
	Lab Series Line	T	L	No	10-50 ±0.5	25	0.001		100	0	0	No				1150.00	Stepped volume control; variable feedback; buffered tape output.
	Lab Series Phono	T	MM		RIAA	30	0.001					No	1.5	65		950.00	
	Manley Bal-Coil RIAA Phono	T	MM/MC		RIAA	50	0.001	I				Sel.	1.15	70	65	2250.00	External power supply; balanced MC input; MC gain controls; optional balanced output.
MARANTZ	SC-80(RI)	S	MM/MC/L	No	20-20 ±0.5	5	0.015		150	3	2	No	2.5	91	75	599.00	
	AC-500(RI)	S	MM/L	Yes	20-20 ±0.5	5	0.015		150	1	2	No	2.5	85		699.00	CD player/tuner/preamp; digital outputs.
MBL	6010C(RO)	S	MM/MC/L	No	0-600	11	0.002	I/O	315	†	0	No	5	86	85	11,129.	†2 to 4. Without phono, $9700.00.
	5010C(RO)	S	MM/MC/L	No	0-400	11	0.002	I/O	315	2	0	No	5	87	78	4853.00	Without phono, $4550.00.
	4004(RI)	S	MM/MC/L	No	0-400	11	0.002	I/O	315	2	0	No	5	82	75	2071.00	Without phono, $1850.00.
McCORMACK AUDIO	Active Line Drive ALD-1	S/P	MM/MC/L	No	5-100 +0,-1	10	0.01	O	225	2	0	No	1.10	75	70	1745.00	Optional phono stage and external power supply; one passive and seven active inputs.
	Line Drive TLC-1	S/P	L	No	0-200		0.001			2	0	No				995.00	Buffered; optional external power supply.
	Micro Line Drive	S/P	L	No	10-200 ±0.1	6	0.008		500	1	0	No				595.00	Active and passive outputs.
	Micro Phono Drive	S	MM/MC		10-200 ±0.15	6	0.01					No	1.10	75	70	495.00	Adjustable phono loading and gain.
McINTOSH	C38(RI)	S	MM/L	No	20-20 +0,-0.5	8	0.002	O	250	4	2	No	0.5	84		2000.00	
	C40	S	MM/L	No	20-20 +0,-0.5	8	0.002	I/O	250	2	5	No	0.5	84		3000.00	Compander circuit; 20-watt/channel monitor amp.
	C712(RI)	S	MM/L	No	20-20 +0,-0.5	8	0.002	O	250	3	2	No	0.5	84		1300.00	
	C39(RI)	S	MM/L	No	20-20 +0,-0.5	8	0.005	O	250	1	2	No	0.5	84		3000.00	Six-channel A/V preamp; two-zone switching; Dolby Pro Logic; optional THX module, $425.00.
	MX130(RI)	S	MM/L	No	20-20 +0,-0.5	8	0.005	O	250	1	2	No	0.5	84		3600.00	As above but with AM/FM tuner.
	MX118(RI)	S	L	No	20-20 +0,-0.5	8	0.005	O	250	2	2	No				2600.00	A/V tuner/preamp; Dolby Pro Logic.
MELOS AUDIO	SHA-Gold(RI)	T	L		20-300 +0,-0.5	10	0.09		100	1	0	No				1795.00	Headphone output; with balanced output, $1995.00.
	MA-333	T	MM/MC/L		20-300 +0,-0.5	10	0.09	O	80	2	0	Sel.	1.0	75	70	4895.00	Control center, phono stage, and power supply in separate chassis; with balanced in and out but one tape loop, MA-333B, $5795.00.
	MA-333 Line	T	L		20-300 +0,-0.5	10	0.09	O	80	2	0	Sel.				2895.00	External power supply; with balanced in and out but one tape loop, MA-333B Line, $3695.00.
	MA-333 Phono	T	MM/MC					O					1.0	75	70	2495.00	External power supply.
	MA-220	T	MM/MC/L		20-300 +0,-0.5	30	0.09	O	80	2	0	Sel.	1.0	75	70	3295.00	Phono and control center in separate chassis; without phono, MA-220 Line, $1995.00.
	MA-220 Phono	T	MM/MC										1.0	75	70	1395.00	External power supply.
	MA-111B	T	MM/MC/L		20-300	30	0.09		80	1	0	Yes	1.0	70	65	1395.00	As above.
	MA-110B	T	L		20-300 +0,-0.5	30	0.09		80	1	0	No				1195.00	
MERIDIAN	201(RO)	S	MM/MC/L	No	5-20 ±0.2	5	0.01		150	2	0	No				1190.00	Multi-room capability.
	603	S	MM/MC/L	Yes	5-20 ±0.2	5	0.01	O	50	1	0	No				2750.00	Multi-room options.
	601(RI)	S	MM/MC/L	†	5-20 ±0.01	10	0.01	O	50	1	8	No				4950.00	Digital signal processing. †D/A and A/D conversion.
	501V	S	MM/MC/L	Yes	5-20 ±0.02	2.5	0.01		50	2	0	No				995.00	Video switching.
	562V	S	MM/MC/L	†	5-20 ±0.02	5	0.01		50	3	0	No				1395.00	As above.
METAXAS AUDIO SYSTEMS	Opulence	S	MM/MC/L	No	0-2M ±3	18	0.005	†	500	1	0	No	1.0	85	68	7500.00	†Optional balanced in and out. External power supply; without phono, $6500.00.
	Marquis	S	MM/MC/L	No	0-2M ±3	15	0.005	†	500	1	0	No	1.0	80	65	3200.00	External power supply; without phono, $2800.00.
	Charisma	S	MM/MC/L	No	0-1M ±3	10	0.005	†	500	1	0	No	1.0	75	60	2000.00	Without phono, $1700.00.
MICHAEL GREEN DESIGNS	MGD-BL2	S	L	No	0.1-200 ±1.0		0.01			0	0	No				1750.00	Optional phono stage.
MICROMEGA	Variodac(RI)	S	L	Yes	2-20 ±0.2	9										995.00	Preamp with D/A conversion (see also "D/A Converters").
MILBERT AMPLIFIERS	TC-2R	H	L	No	5-95 +0,-3	10	1	I/O	300	0	0	No				670.00	Includes crossover with one low-pass and two high-pass outputs.
	TC-4R	H	L	No	5-95 +0,-3	10	1	I/O	300	0	0	No				830.00	As above but four high-pass outputs.
MONARCHY AUDIO	M33	S	L	†	20-100 +0,-0.1	10	0.002	I/O	200	1	0	No				1199.00	†Dual 20-bit DAC (see also "D/A Converters").
	10A	S	L	No	20-200 +0,-0.1	12	.0015	No	200	1	0	No				980.00	Stepped volume control.
	9	T	L		20-20 +0,-0.25	10	0.1		200								No negative feedback.
BRUCE MOORE AUDIO DESIGN	Companion	T	L		1-300 +0,-1	20	0.05					Yes				1395.00	
	Deluxe LS	T	L		1-400 +0,-0.5	50	0.01					No				3995.00	Triode tubes.
	Phono Master	T	MM/MC		1-300	40	0.02					No				1195.00	

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PREAMPLIFIERS

MANUFACTURER	Model (RI)=Remote Included, (RO)=Remote Optional	Circuitry: Solid State=S, Tube=T, Hybrid=H, Passive=P	Stages: MM Phono=MM, MC Phono=MC, Line or High Level=L	D/A Conversion?	Frequency Response, Hz to kHz ±dB	Maximum Output, V rms	THD, %	Balanced Inputs=I, Balanced Outputs=O	High-Level Sensitivity, mV	No. of Tape & Processor Loops	Number of Tone Controls	Does Unit Invert Polarity?	PHONO STAGE: MM Phono Sensitivity, mV, for 0.5 V Output at 1 kHz	PHONO STAGE: MM Phono S/N, dB, "A" Wtd. re: 5 mV	PHONO STAGE: MC Phono S/N, dB, "A" Wtd. re: 0.5 mV	Price, $	Notes
MORRISON AUDIO	PRE-3	S	MM/MC/L	No	0.2-400 +0,-3	10	0.005		Var.	1	0	No	Var.			2400.00	External power supply; dual outputs.
MTX SOUND-CRAFTSMEN	P-100	S	MM/L	No	20-20 ±0.5	8	0.008		150	1	2	No	2.5	100		399.95	With rack mount, P-100PRO, $499.95.
MUSEATEX AUDIO	AVC-1(RI)	S	L	No	1-100 +0,-0.25	3	0.25	I/O	88	†	0	No				1999.00	†Two audio and two A/V tape loops.
MUSE ELECTRONICS	One	S	MM/MC/L	No	7-1.25M	5	0.02	O	50	1	0	Sel.	Adj.	88	68	2500.00	Line stage switchable to passive operation; external power supply.
	Three(RI)	S	L	No	7-1.25M	5	0.02	I/O	50	1	0	Sel.				1700.00	
MUSICAL DESIGN	SP-2	T	L	No	0.1-180	60	0.01		100	1	0	Yes				995.00	Direct input bypasses switching; stepped balance control.
	Phono one	S	MM		20-20 ±0.2	10	0.01					No	5	80		595.00	Selectable MM phono gain.
MUSIC REFERENCE	RM1/2 MKII	T	MM/MC/L	No	1-100 ±0.5	10	0.02			2	1	Sel.				4000.00	External power supply.
	RM-4C	T	MC		10-100		0.01					No			90	750.00	
	RM-4+	T	MM		2-200 +0,-1	20	0.01	No				Yes	0.25	87		950.00	Adjustable gain and impedance.
	RM-5 MKIII	T	MM/L	No	1-100	40	0.15			1		Yes		87		1250.00	No cabinet; oak cabinet, $175.00; rosewood cabinet, $250.00.
MUSIC & SOUND	DLS-1(RI)	S/P	L	†	1-200	10	.0008	O		2	0	No				1195.00	†18-bit, eight-times oversampling D/A converter. Seven high-level and three digital inputs; video switching; external power supply.
	ACC-1(RI)	S/P	L	Yes	1-200	10	.0008	O		2	0	No				895.00	
NAD	106	S	MM/MC/L	No	20-20 ±0.2	12	0.02	O	80	2	2	No	1.5	76	76	599.00	
	1000	S	MM/MC/L	No	20-20 ±0.2	12	0.04	No	80	2	2	No	1.5	76	76	349.00	Includes headphone amp.
	1600(RI)	S	MM/MC/L	No	20-20 ±0.2	10	0.04	No	80	2	2	No	1.3	75	75	449.00	Tuner/preamp (see also "Tuners").
NAIM AUDIO	NAC 92	S	L	No	20-20 ±0.5	7.5			75	2	0	No				965.00	Requires external power supply; optional Hi-Cap supply, $1235.00; optional MM or MC phono boards, $155.00 per pair (2.5-mV MM phono sensitivity).
	NAC 72	S	L	No	20-20 ±0.5	7.5			75	2	0	No				1325.00	As above but $115.00 per pair for phono boards.
	NAC 82(RI)	S	L	No	20-20 ±0.5	7.5			75	3	0	No				3995.00	Requires external power supply; optional one or two Hi-Cap supplies, $1235.00 each; optional MM/MC phono boards, $155.00 per pair (2.5-mV MM sensitivity).
	NAC 52(RI)	S	MM or MC/L	No	20-20 ±0.5	7.5			75	3	0	No	2.5			9995.00	Includes separate power supply; user-configurable inputs.
NAKAMICHI	CA7A(RI)	S	MM/MC/L	No	1-100 +0,-3	7	0.002	No	150	2	3	No	0.625	88	87	2950.00	Full system remote for Nakamichi units.
	CA5All	S	MM/MC/L	No	1-100 +0,-3	7	0.002	No	150	2	2	No	0.63	88	81	1250.00	
N.E.W.	P-1	S/P	L							1	0	No				598.00	
	P-2		L					I/O		2	0	No				998.00	External power supply; Class A.
NILES AUDIO	Component Commander (RO)	S	L	No	5-50 +0,-3	7	0.002		50	2	2	No					Multi-zone, multi-source switching system; modular mainframe with external power supply; optional keypad or handheld remote.
NOBIS TECHNOLOGIES	Proteus	T	MM/L	No	10-35 ±1	12	0.01		65	1	0	Sel.		72		2045.00	Without phono card, $1695.00.
NUMARK	DM2175XLS	S	MM/L	No	20-20		.0005	I/O	100	2	3	Sel.		77		1799.00	
	DM2075XS	S	MM/L	No	20-20		.0005	I/O	100	2	3	Sel.		77		1299.00	
	DM2160	S	MM/L	No	20-20		.0005	I/O	100	2	3	Sel.		77		1099.00	
	DM2060	S	MM/L	No	20-20		.0005	I/O	100	2	3	Sel.		77		899.00	
	DM1475	S	MM/L	No	20-20		.0005	I/O		1	2	Sel.		75		599.00	24-S sampling.
	DM1180	S	MM/L	No	20-20		.0085	I/O		0	2	Sel.		75		449.00	Includes six-band graphic EQ.
	DM1080	S	MM/L	No	20-20		.0085	I/O		0	2	Sel.		74		249.00	Mixer.
	DM1100X	S	MM/L	No	20-20		.0086	I/O		0	2	Sel.		74		199.00	Scratch mixer.
OCM TECHNOLOGY	88(RI)	S	L		20-20 ±0.1	9	0.05	O		2	0	No				2395.00	Class A.
	55	S	L		20-20 ±0.1	9	0.05	I/O		1	0	No				1395.00	As above.
	10	S	MM/MC										10	86	72	1195.00	
ONIX	OA 24	S	MM/MC/L	No	11-35 ±1	1	0.004		140	1	0	No	2.5	73	66	795.00	Requires S.O.A.P. 2 power supply, $595.00, or Onix OA 401 amp.
ONKYO	P-301	S	MM/L	No	15-3 ±1	5	0.009			3	3	No	2.5	83		290.00	Multi-room capability if used with M-501 amp.
	Integra P-304	S	MM/MC/L	No	0.8-170 ±3	6	.0005			2	2	No	2.5	92	81	560.00	Dual record-output selectors.
	Integra P-388F	S	MM/MC/L	No	0.8-150 +0,-3	10	.0005	I/O	150	2	0	No	1.25	92	81	1250.00	Motorized input selector and volume control.
ORITRON	HF-C1	S	L	No	20-20 ±0.2	8	0.01		125	2	2	No				599.95	
	C-2R(RI)	S	MM/MC/L	No	5-20 ±0.3	8	.0006	I/O		2	2	No		85	75	1195.00	
PAC	Pro-Reference III	T	L		10-100	28	0.01		30	1	0	No				3995.00	
	Pro-Reference IIIp	T	MM/MC		10-100 +0,-1	14	0.01						0.3			2995.00	
	Pro-Reference III/10k	T	MM/MC/L		10-100	28	0.01		30	1	0	No	0.3			10,000.	Includes Pro-Reference III, Pro-Reference IIIp, power supply, and rack.
	Pro-Reference 2000	T	L		10-100	28	0.01		30	1	0	No				2495.00	
	CPRIb/TIPS	S	L		0-100 +0,-0.1	10	0.01		30	1		No				3100.00	Battery power supply.
	CPRIIb/TIPS	S	MM/L		0-100 +0,-1	10	0.01		30	1		No				3500.00	As above.
PARASOUND	P/HP-850	S	MM/L	No	10-100 +0,-2	10	0.009		150	1	2	No	2.5	65		375.00	Includes headphone amp.
	P/LD-1100(RI)	S	L	No	5-135 +0,-2	10.5	0.005		150	2	0	Sel.				795.00	Class A.
	P/LD-1500	S	L	No	5-135 +0,-2	10.5	0.005	O	150	1	0	Sel.				850.00	As above; d.c. coupled.
	P/LD-2000(RI)	S	L	No	5-135 +0,-2	10.5	0.005	I/O	150	1	0	Sel.				1495.00	As above.
PASS LABORATORIES	Aleph P	S	L	No	1-100 +0,-3	20	0.01	I/O		1	0	Sel.				3000.00	Single-ended Class A; no negative feedback.
PERREAUX (Continued)	EP-3	S	MM/MC/L	No	20-50 ±0.3	8.2	0.008		220	2	2		2.0	74	52	895.00	
	EP-4(RI)	S	MM/MC/L		20-50 ±0.3	8.2	0.008		220	2	2		2.0	74	52	1095.00	

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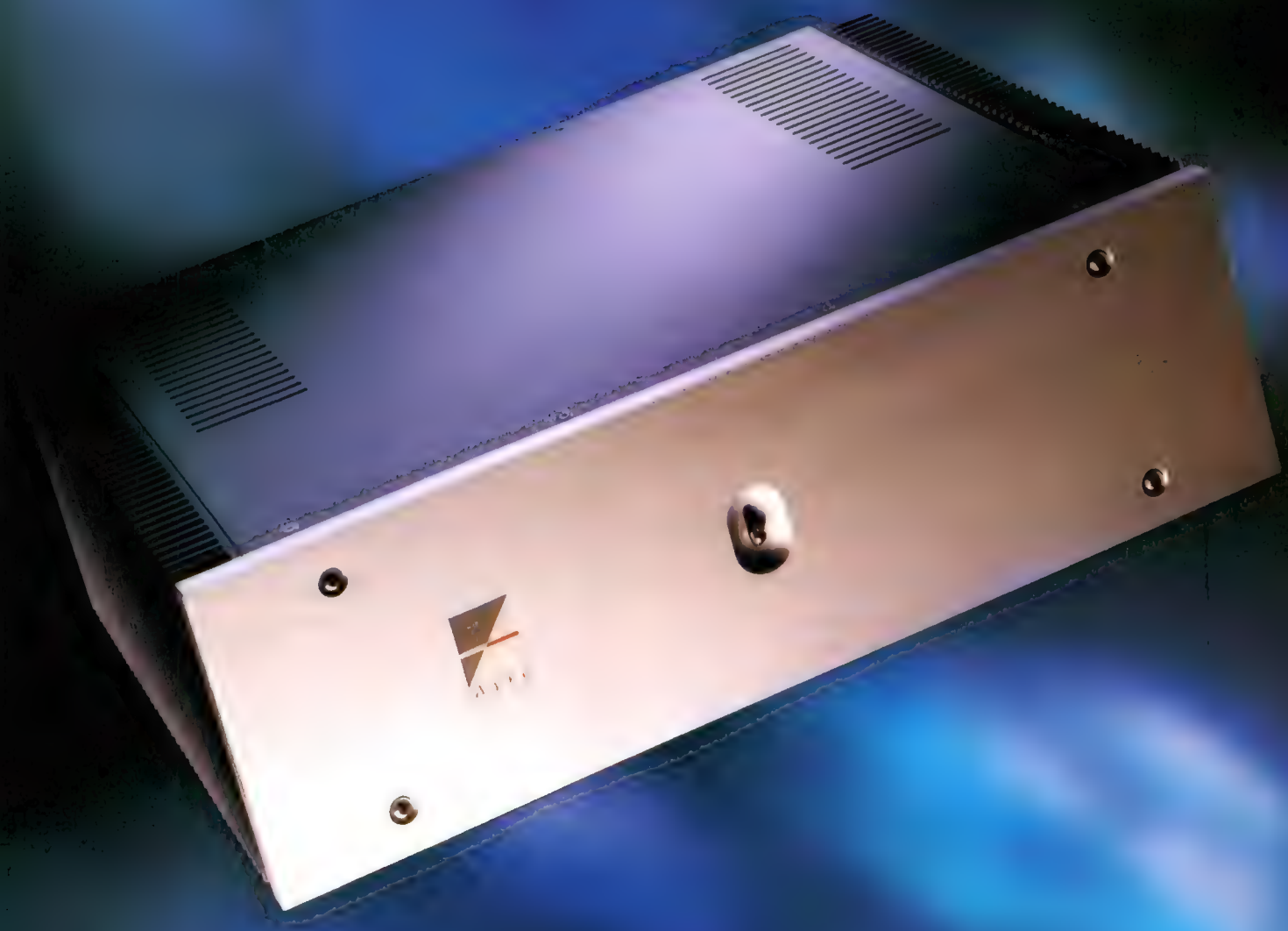

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PREAMPLIFIERS

MANUFACTURER	Model (RI)=Remote Included (RO)=Remote Optional	Circuitry: Solid State=S, Tube=T, Hybrid=H, Passive=P	Stages: MM Phono=MM, MC Phono=MC, Line or High Level=L	D/A Conversion?	Frequency Response, Hz to kHz, ±dB	Maximum Output, V rms	THD, %	Balanced Inputs=I, Balanced Outputs=O	High-Level Sensitivity, mV	No. of Tape & Processor Loops	Number of Tone Controls	Does Unit Invert Polarity?	PHONO STAGE: MM Phono Sensitivity, mV, for 0.5 V Output at 1 kHz	PHONO STAGE: MM Phono S/N, dB, "A" Wtd. re: 5 mV	PHONO STAGE: MC Phono S/N, dB, "A" Wtd. re: 0.5 mV	Price, $	Notes
PERREAUX (Continued)	Reference SM-5	S	L	No	10-65 ±0.4	22	0.001		200	2	0					1995.00	Two sets of pre-out jacks.
	Reference SM-6(RI)	S	L	No	10-65 ±0.4	22	0.001	O	200	2	0					2495.00	As above.
PLACETE ENGINEERING	VF(RO)	S	L	No	1-100 ±0.03	6	0.015			2	0	No				2995.00	Stepped attenuator; unity gain.
	G2(RO)	S	L	No	1-100 ±0.03	6	0.005			2	0	No				2995.00	Stepped attenuator.
	P(RO)	P	L	No						2	0	No				1995.00	As above.
PLATINUM	One	S	L	No	8-200 ±0.1	20	0.03				0	No				3500.00	External power supply; Class A; discrete circuitry.
POINTSOURCE AUDIO	PR100	S	L	No	1-200	7	0.01				0	No				850.00	
	PRT100	T	MM/L	No	5-125	20	0.05				0	No				950.00	
	PR10	P	L	No							0	No				600.00	
POLYFUSION AUDIO	940	S	MM/MC/L	Opt.	5-100 ±0.1	16	0.006	O	250	2	0	Sel.	0.25-5	72	66	4000.00	External power supply; dual outputs; Class A; without phono, $3250.00.
PRESENCE AUDIO	Linestage I	T	L	No	5-250 +0,-3	30	0.4			1	0	Yes				1850.00	External power supply; stepped attenuators.
PROCEED	PAV(RI)	S	L	No	20-20 +0,-0.2		0.01	I/O		4	0	No				4195.00	Multi-zone; video switching; THX certified (see also "Surround Processors").
	PRE(RI)	S	L	No	20-20		0.03	I/O		2	0	Yes				2500.00	Remote turn-on of Proceed amps.
PROTON	AP-2000(RI)	S	MM/L	No	20-20 ±0.5	10	0.02		150	2	2	No	2.5	75		300.00	Bass EQ.
PS AUDIO	6.2	S/P	L	No	20-20 ±0.1	8.5	0.01		90	1	0	No				795.00	Direct coupled; active or passive operation.
	5.7	S/P	MM/MC/L	No	20-20 ±0.1	8.5	0.01		90	1	0	No	4.8	85	74	995.00	As above.
	Phonolink	S	MM/MC		20-20 ±0.25		0.01					No	4.8	85	74	795.00	Passive EQ.
	7.0(RI)	S	L	No	20-20 ±0.01	8.5	0.03	I/O	Sel.	1	0					1195.00	
PSE	PDL-1	H	L	Opt.				I/O		1		Sel.				2475.00	Optional plug-in D/A, $875.00, and phono section, $600.00.
	Studio SL Phono	S	MM/MC/L	No	5-100 +0,-0.1	12	0.005	O	250	1	0	Sel.	10	80	78	950.00	Without phono stage, Studio SL Line, $850.00.
PUREST SOUND SYSTEMS	500 Dual Mono	S/P	L	No	0-150		0.001	No		1	0	No				315.00	
	1000 Dual Mono	S/P	L	No	0-150		0.001	No		2	0	No				435.00	
	1000 Dual Mono Deluxe	S/P	L	No	0-150		0.001	No		2	0	No				465.00	Active stage can be bypassed.
QUAD	66(RI)	S	MM or MC/L	No	15-20 ±0.2	2	0.025		300	2	6	No	3	90	90	1599.00	Buffered video input.
	34	S	MM or MC/L	No	20-20 ±0.5	2	0.05		300	1	6	No	3	75	80	749.00	
QUICKLINE PRODUCTS	PA-4	S	MM/MC		10-20 ±0.2	11.5	0.01					No	3.1	90	75	1595.00	External power supply.
	CC-1	P	L							2	0	No				1295.00	
	CC-2	P	L							1	0	No				895.00	
	CC-3	P	L							0	0	No				495.00	
QUICKSILVER AUDIO	Preamp	T	MM/L	No	1-650 +0,-3	65	.0005		20	1	0	No	5			1995.00	12.5-ohm output impedance.
	Moving Coil Transformer		MC			2.8						No				365.00	Transformer; 23-dB fixed gain; for cartridges with output impedance from 0.5 to 40 ohms.
REFERENCE LINE AUDIO	Preeminence One(RO)	P	L		0-100 ±0.25					1						1395.00	With remote, $1695.00.
	Preeminence One A(RO)	P	L		0-100 ±0.25					1						1495.00	Ganged or individual volume control (selectable); with remote, $1895.00.
	Preeminence One B(RO)	P	L		0-100 ±0.25			I/O		0						1895.00	Individual left and right volume controls; with remote, $2295.00.
REGA RESEARCH	Moza	S	MM/MC									No					
ROTEL	RC-970BX	S	L	No	4-100 +0,-3	10	0.004		150	2	2	No				279.90	Dual outputs.
	RC-980BX	S	MM/MC/L	No	4-100 +0.5,-3	10	0.004		150	2		No	2.5	75	70	549.90	As above.
	RC-990BX(RI)	S	MM/MC/L	No	4-100 ±0.5	10	0.004		150	2		No	2.5	75	70	749.00	As above.
	RHA-10(RI)	S	L	No	4-100 +0.1,-0.3	10	0.004		140	2		No				1799.90	Optional phono stage.
	RHC-10	P	L	No						1		No				999.90	As above.
	RTC-940AX(RI)	S	L	No	4-100 +0,-3	10	0.004		150	2	2	No				449.90	Tuner/preamp (see also "Tuners").
	RQ-970BX	S	MM/MC		20-20 ±0.2	10	0.004					No	2.5	75	70	199.90	
	Phono RHQ-10 Phono	S	MM/MC		20-20 ±0.1	10	0.005					No	2.5	90	75	1899.90	
JEFF ROWLAND DESIGN GROUP	Consonance (RI)	S	MM/MC/L	No	0.08-160 +0,-3	7.5	0.012	O	Sel.	1	0	Sel.	5	72	70	3700.00	Microprocessor-controlled switching and volume; phono stage can be deleted.
SENTEC	SC9	S	L	No	0-200 +0,-3	5.6	0.01	No	200	2	0	No				700.00	Direct-coupled.
	PP9MM	S	MM		20-80 ±0.2	6	0.01	No				No	5.75	86		400.00	Class A; d.c. servo.
	MC9	S	MC		0-500		0.01	No				No			82	100.00	Add-on board for model above; adjustable MC loading and gain.
SESCOM	R/S TC	S	L	No	20-30 +0,-0.5	7	0.001	†	1V	0	3	No				150.00	†Transformer-balanced inputs and outputs. Kit, $100.00.
	PO-11	S	MC		20-20 ±1	0.5	0.05					No			63		Requires PO-1 power supply.
	PO-67	S	MC		20-20 ±1	0.5	0.05					No			63		
SIGNATURE TECHNOLOGIES	SRp-7	T	MM/MC/L	No	10-35 ±1	12	0.01		65	1	0	No		72		1995.00	Without phono board, $1695.00.
SM AUDIO	Studio Series	S	MM/MC/L	No	20-20 ±0.1	10	0.005	No	250	2	0	Sel.		80	70	929.00	
SONIC FRONTIERS	SFL-1	H	L	No	5-100 ±0.5	20	0.08		200	1	0	No				1395.00	
	SFL-1 Signature	H	L	No	5-100 ±0.5	20	0.08		200	1	0	No				1795.00	
	SFP-1	H	MM/MC		20-20 ±0.3	1	0.05						7	70	65	1095.00	
	SFP-1 Signature	H	MM/MC		20-20 ±0.3	1	0.05						7	70	65	1495.00	
	SFL-2	T	L	No	5-100 ±3	45	0.075	I/O	235	1	0	Sel.				3695.00	External power supply; stepped attenuator; direct inputs.
SONOGRAPHE	SC25	S	MM/L	No		7.5				2	0	Yes				995.00	Without phono stage, $795.00.
SONOGY	Concerto	S	L	No	5-20 ±0.3	5	0.1	O	Var.	1	0	Sel.				1895.00	External power supply; Class-A headphone circuit; optional plug-in phono stage.
(Continued)	Concerto RIAA Module	S	MM/MC		20-20 ±0.25		0.1	O								295.00	Plug-in; passive RIAA EQ; no negative feedback.

PREAMPLIFIERS

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SONOGY (Continued)	Concerto II Balanced Line Stage	S	L	No	5-20 ±0.3	5	0.1	I/O	Var.	1	0	No				1995.00	External power supply.
SONY ES	TA-E2000-ESD(RI)	S	MM/L	Yes	10-20 ±0.1	7	†		250	5	††	No	5	84		1250.00	One coaxial and two optical inputs; digital Dolby Pro Logic; digital compression/expansion. †Analog input, 0.004%; digital, 0.003%. ††Parametric EQ.
	TA-E90ES(RI)	S	MM/MC/L		3-300 +0,-3	7			150	2	2	No	0.25	95	85	1800.00	
SOUNDSTREAM TECHNOLOGIES	C.2THX(RI)	S	L	No	1-50 ±3	7	0.05		Var.	1	1	No				2795.00	THX certified (see also "Surround Processors"); two S-video inputs; two-zone A/V control optional.
	SN.1MkII(RO)	S	L	No				O		1		No				1195.00	Four-zone A/V control; includes infrared repeater.
SOUNDTECH	Preamp One	T	MM/L		20-100 +0,-3	2	0.1		200	1	0	No	2	66		1299.00	Turn-on delay; buffered, unity-gain tape inputs.
SOUND VALVES	VTP-100	T	MM/L	No	2-75 +0,-1	17	0.010		50	3	0	No	7	80		599.00	Class A; dual outputs.
SPECTRAL AUDIO	DMC-20 Reference	S	MM/MC/L	No	0-1M ±0.1	80	0.01	I/O	100			Sel.	1.5		90	7295.00	External power supply; without 202 phono module, $6695.00.
	DMC-12	S	MM/MC/L	No	0-1M ±0.1	40	0.01		100			No	1.5		85	3695.00	External power supply; without 120 phono module, $3195.00.
SPECTRASCAN	LCA-10	S	MM/MC/L	No	3-250 +0,-3	15	0.05	No	100	2	0	No	1.0	85	78	1969.00	Without MC input, $1569.00.
SPECTRUM ENERGETICS	PPA 1001	P	L	No	0-150		0.001					No				1495.00	Three outputs.
	PPA 2001	P	L	No	0-150		0.001					No				1495.00	As above.
SSI SURROUND SOUND	System 5000	S	L	Yes	20-22	10	0.05	I/O		1	0					449.00	Dolby Pro Logic decoding (see also "Surround Processors").
STANTON	310B		MM		20-20	15	0.05						0.5	74		295.00	

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PREAMPLIFIERS

MANUFACTURER	Model (RI)=Remote Included, (RO)=Remote Optional	Circuitry: Solid State=S, Tube=T, Hybrid=H, Passive=P	Stages: MM Phono=MM, MC Phono=MC, Line or High Level=L	D/A Conversion?	Frequency Response, Hz to kHz, ±dB	Maximum Output, V rms	THD, %	Balanced Inputs=I, Balanced Outputs=O	High-Level Sensitivity, mV	No. of Tape & Processor Loops	Number of Tone Controls	Does Unit Invert Polarity?	PHONO STAGE: MM Phono Sensitivity, mV, for 0.5 V Output at 1 kHz	PHONO STAGE: MM Phono S/N, dB, "A" Wtd. re: 5 mV	PHONO STAGE: MC Phono S/N, dB, "A" Wtd. re: 0.5 mV	Price, $	Notes
SUMO	Diana	S	MM/MC/L	Opt.	20-20 ±0.1	40	0.008	O	300	3	0	No	0.5	85	80	†	Balanced differential, d.c.-coupled line stage; external power supply. †Line, $1399.00; accepts one plug-in module (phono, $150.00, or D/A, $499.00).
	Athena II	S	MM/MC/L	Opt.	20-20 ±0.1	20	0.008	†	300	3	0	No	0.5	85	80	†	D.C.-coupled line stage. †Line, $699.00; plug-in phono module, $150.00; plug-in D/A module, $499.00; optional balanced out, $200.00 (not available with D/A).
	Artemis(RI)	S	MM/MC/L	Opt.	5-100 ±0.5	30	0.05	I/O	300	2	0	No	1.0	85	80	†	External power supply; theater mode with memory volume; no negative feedback in line-stage circuits. †Line, $1499.00; accepts one plug-in module (phono, $150.00, or D/A, $499.00).
SUTHERLAND	C-1000(RI)	S	L	No	0-200 ±0.1	20	0.01	I/O	200	2	0	Sel.				15,000.	External power supply; protected connector bay.
	C-1001	S	L	No	0-200 ±0.1	20	0.002	No	200	1	0	No				9500.00	External power supply; stepped attenuator.
SYMETRIX	SX202	S	†		20-20	9.75	0.007	I/O				Sel.				299.00	†Mike preamp. Mono and stereo outputs; 48-V phantom power; 1.23-mV sensitivity; half-rack size.
SYMPHONIC LINE	RG2 MKII	S	MM/MC/L	No	5-300 ±3	12	0.05	No	120	4	0	No	2.5	70	63	2900.00	
	RG3 MKIII	S	MM/MC/L	No	5-300 ±3	12	0.05	I/O	120	4	0	No	2.5	70	63	5800.00	Modular; external power supply; without phono, $5000.00.
THRESHOLD	T2(RI)	S	L	No	0-200 +0,-1	25	0.001	I/O		2	0	No				5250.00	True balanced operation; external power supply.
	T3(RI)	S	L	No	0-125 +0,-1	15	0.005	I/O		1	0	No				2250.00	Unbalanced version of model above.
	FET 10/e HL	S	L	No	0-125 +0,-1	20	0.005	I/O		2	0	No				3200.00	External power supply.
	FET 10/e P	S	MM/MC		RIAA ±0.25	20	0.005	O				No	1	85	74	2500.00	As above.
TIMBRE TECHNOLOGY	TT-3(RO)	T	L	No	20-20 ±0.5	10	0.05		150	1	0	No				3295.00	Optional balanced in and out; 120/240 V a.c.
TIMES ONE	RFP-4	S	MM/MC/L	Opt.	1-150 ±1	14	0.02	O	45	2	2	No	0.8	90	80	890.00	
	RFP-3	S	MM/MC/L	Opt.	1-150 ±1	14	0.02	O	45	2	2	No	0.8	90	80	790.00	
TUBE RESEARCH LABS	GTRP	T	L													8500.00	Stepped attenuators.
	GTRP.P	T	MC													12,500.	As above; MC phono sensitivity, 0.125 mV.
VAC	CPA1 MKII	T/P	MM/MC/L	No	3-150 +0,-0.25	19	0.022		Var.	1	0	No	Var.	85	77	4390.00	Class A; external power supply; selectable buffered passive mode; adjustable phono gain, impedance, and capacitance; optional balanced out; line-only version without feedback, CLA1 MKII, $2990.00.
	CPP1 MKII	T	MM/MC		20-20 ±0.1	10						No	Var.	85	70	2990.00	Class A; external power supply; adjustable gain, impedance, and capacitance.
	Vintage MKII	T	MM/MC/L	No	3-150 +0,-0.25	19	0.025			1	0	Yes	0.5	83	73	2490.00	Class A; optional cage and balanced out; line-only version without feedback, Vintage Line Stage MKII, $1890.00.
J. C. VERDIER	Le Control	P	MM/L	No						1	0	No				795.00	MM stage requires optional power supply, $50.00.
VIMAK	DT-800 MKII (RI)	S	L	Yes	5-20 +0.1,-0.5	12	0.003			1		Sel.				5400.00	Digital preamp/CD player (see also "CD Players"); Delta Sigma D/A conversion; accepts up to 24-bit data; dither applied; digital volume and balance controls; two digital inputs and two digital outputs; optional AT&T digital input and output; optional balanced analog output.
	DS-2000(RI)	S	L	Yes	5-20 +0.1,-0.5	12	0.004	I/O		1		Sel.				5000.00	Delta Sigma D/A conversion; accepts up to 24-bit data; dither applied; seven digital inputs; digital volume and balance controls; RS232/485 port; optional AT&T digital input; optional buffered digital output.
	DS-2000 MKII(RI)	S	L	Yes	5-20 +0.1,-0.5	17	0.003	I/O		1		Yes				5900.00	As above but seven digital inputs include one AT&T and one AES/EBU; includes buffered digital output; Class-A output stage; software upgradable.
VTL	TL-2	T	L	No	10-200 ±1	25	0.007		100	1	0	No				990.00	
	TL-5	T	L	No	10-200 ±1	30	0.005		100	1	0	No				2490.00	Separate tube power supply.
	PR-1	T	MM/MC/L	No	10-200 ±1	32	0.005		100	2	0	No	0.15	74	70	2990.00	
	PR-9	T	MM or MC/L	No	10-200 ±1	35	0.007	†	100	1	0	No	0.15	73	68	4290.00	†Balanced phono input on MC version.
	TP-2	T	MM		20-30 ±0.7	10	0.01					No	0.25	72		890.00	
WAVELENGTH AUDIO	Sine	T	L	No	10-100 +0,-1	12	0.1	O	100	1	0	No				1750.00	Optional 48-step attenuator, $500.00.
WHITE AUDIO LABS	P2000	S	L	No	0-200	10.5	0.001	O			0	Yes				1595.00	External power supply.
WIN RESEARCH	SPA-10	T	L		5-80	25	0.01	I/O		2	0					3500.00	Stepped attenuators.

PREAMPLIFIERS

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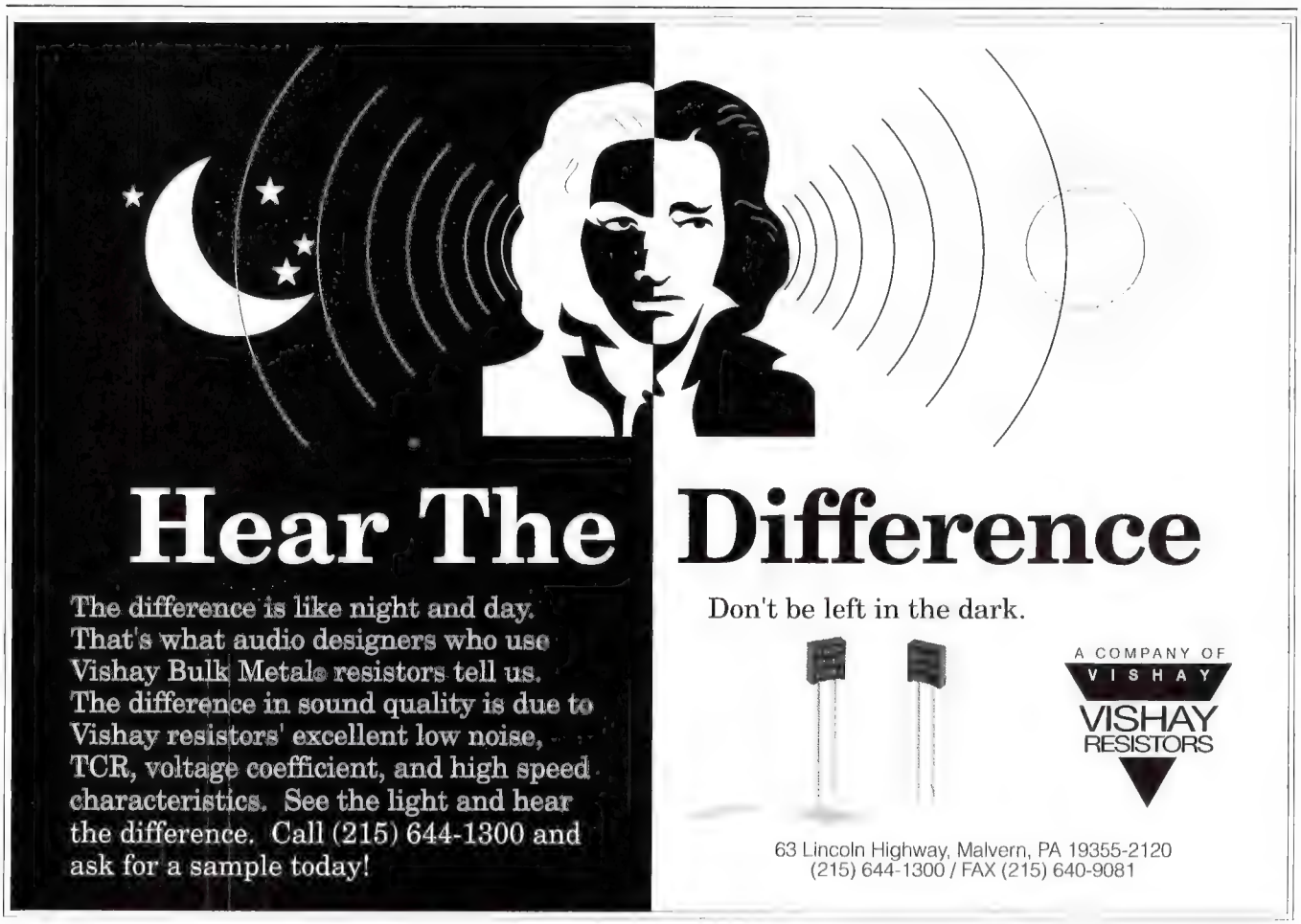
WOODSIDE/ RADFORD	SC26P	T	MM/MC/L	No	5-50 +0,-1	25	0.1		100	3	0	No	2.0	85	85	3495.00	Buffered tape outputs; without phono stage, SC26L, $2495.00.
	SC27P	†	MM or MC/L	No	5-50 +0,-1	20	0.1		200	1	0	No	3	80	80	1895.00	†Line section, tube; phono section, hybrid. Without phono stage, SC27L, $1395.00.
WRIGHT AUDIO	LGP-1	T	L	No	10-100 +0,-0.5	8	0.02		100	2	0	Yes				685.00	Up to three additional outputs, $250.00.
	PL-1	T	MM/L	No	10-100 +0,-0.5	8	0.02		Var.	1	0	Yes				850.00	
	PLT-2	T	MM/L	No	10-100 +0,-0.5	8	0.01		Var.	0	2	Sel.				1150.00	External power supply; three variable, one fixed, and three tape outputs.
YAMAHA	CX-1(RI)	S	MM/MC/L	No	20-20 ±0.2	8	0.002		150	3	2	No	0.83	95	90	1199.00	Seven-position record out selector. S-video inputs.
	CX-2(RI)	S	MM/MC/L	No	20-20 ±0.2	8	0.002		150	4	2	No	0.83	94	82	799.00	
	CX-630(RI)	S	MM/MC/L	No	20-20 +0,-0.2	8.5	0.002		50	2	2	No	0.83	94	84	449.00	
YAMAMURA SYSTEMS	Phono-Pre	S	MC			10		I/O		1	0	No				13,500.	
	Line-Pre	S	L	No		10		I/O		1	0	No				9750.00	
	Passive-Pre	P	L	No				I/O		0	0	No				4450.00	
YBA	1P	S	MM/MC/L	No	5-60 +0.2	8	0.05						2		87	5750.00	External power supply; without phono. 1P Line, $4995.00.
	2P	S	MM/L	No	5-60 ±0.2	8	0.05			1	0		2			2750.00	External power supply; without phono. 2P Line, $2495.00.
	3P	S	MM/L	No	5-70	8.3	0.02			0	0					1800.00	Without phono, 3P Line, $1600.00.
	Signature	S	MM/MC/L	No	5-60 ±0.2	8	0.04			1	0		2		87	10,000.	Two external power supplies; available without phono stage.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TUNERS

MANUFACTURER	Model (RI)=Remote Included. (RO)=Remote Optional	FM Only=F. Digitally Synthesized=D. RDS=R	AM Stereo Capable=A. AMAX Certified=X	IHF (Usable) Sensitivity, dBf, Mono/Stereo	Signal Strength for 50-dB Quieting, dBf, Mono/Stereo	Capture Ratio, dB, Wide/Narrow	AM Suppression, dB	Alternate-Channel Selectivity, dB, Wide/Narrow	Total Number of Station Presets	Separation at 1 kHz, dB	THD at 1 kHz, %, Mono/Stereo, 100% Modulation	THD at 6 kHz, %, Mono/Stereo, 100% Modulation	Maximum S/N, dB, Mono/Stereo	Weight, Lbs.	Price, $
ACCUPHASE	T-109(RI)	F/D	No	11/18	17/37	1.5/1.5	80	70/100	32	50	0.02/0.04	0.02/0.04	90/85	21	2995.00
ADCOM	GFT-555II	D	No	11.2/	13.2/35.0	1.5	65	76	16	60	0.065/0.05		86/78	14	375.00
	GTP-600(RI)	D	No	12.2/	14/36	1.7	63	75	14	55	0.07/0.09		80/75	16	1000.00
	Tuner/Preamp/ Surround														
	GTP-550(RI)	D	No	12.2/	14.0/36.0	1.7	63	75	14	55	0.07/0.09		80/75	15	800.00
	Tuner/Preamp/ Surround														
	GTP-450(RI)	D	No	12.5/	15/36	1.8	60	73	14	50	0.08/0.09		78/75	12	480.00
	Tuner/Preamp														
	GTP-350	D	No	12.5/	15/36	1.8	60	73	14	50	0.08/0.09		78/75	11	350.00
	Tuner/Preamp														
ARAGON	4T2	D	No	10.8/	/37.6	1.0	80	66	16	50	/0.09	/0.12	/75	15	695.00
ARCAM	Alpha 5					1.5	50	60	16	40	0.10/0.30		75/	5	399.00
	Delta 280					1.5	50	60	20	40	0.10/		75/72	6	699.00
AUDIO DESIGN ASSOCIATES	MT-3000 Multi-Tuner(RO) (multi-room)	D	A	8/14.5	13/34	1.4	54	80	3x20	50	0.075/0.09		74/69	8	3999.00
AUDIOLAB	8000T	D		6/25	17/36	1/2	60	65/40	39	50	0.05/0.08		82/75	16	1150.00
AUDIOSOURCE	TNR-One		No		20.16/26.2	1.0		65	20		0.2/0.4		76/70	8	229.95
B & K COMPONENTS	TS2080	D	No	12/18	17/	2	55	65	8	40	0.3/	0.3/	70/	12	598.00
	AVP1000(RI)	D	No	12/18	17/	2	55	65	64	40	0.3/	0.3/	70/	12	798.00
	Tuner/Preamp														w/opt. surr. board, 998.00
CALRAD	95-935			11.2/	15.3/	1.5	60		0			0.5/			
CAMBRIDGE AUDIO	T50(RO)	F/D				2.5			24		0.1/0.2	0.1/0.2	85/75	9	349.95
CARVER	TX-11b	D	A	11.3/34	16.1/37	1.0/	50	35/90	13	45	/0.9		/75	12	799.95
	TX-8R(RI)	D	No	12.8/22	17.2/40.7	1.5	60	63	20	45	/0.3		/70	7	350.00
	CT-29V(RI)	D	No	13.5/23	16.8/39.2	1.5/	55	65/40	30	40	0.2/0.5		76/68	12	1200.00
	Tuner/Preamp														
	CT-27V(RI)	D	No	13.5/23	16.8/39.2	1.5/	55	64/40	30	40	0.2/0.5		76/68	12	850.00
	Tuner/Preamp														
	CT-23(RI)	D	No	13.5/23	16.8/39.2	1.5/	55	65/40	30	40	0.2/0.5		76/68	12	650.00
	Tuner/Preamp														
DAY SEQUERRA	FM Reference	F												34	5300.00
	FM Reference	F												36	13,800.
	Panalyzer														
DENON	TU-680NAB(RI)	D	A/X	11.2/	15.3/37.2	1.3/	60	50/75	30	50	0.06/0.1		88/82	7	600.00
	TU-650RD(RI)	D/R	No	12.8/	15.3/37.2	1.3/	60	50/70	30	50	0.06/0.1		88/82	7	375.00
	TU-380RD(RO)	D/R	No	12.8/38.5	15.3/38.5	1.5	50	50	40	40	0.1/0.15		82/78	6	300.00
	TU-280	D	No	12.8/	15.3/38.5	1.5	50	50	30	40	0.1/0.2		79/74	6	250.00
DUSON	T75	D	No	26/46				80	40				/70		1250.00
ELITE	F-93	D	No	11.2/	15.9/36.2	1.0	80	85	40	60	0.03/0.2		96/88	14	900.00
FANFARE FM	FT-1(RI)	F		10.5/11.5	15.0/35.0	1.5/	70	55/75	8	50	0.15/0.3		75/	12	1095.00
HARMAN KARDON	TU930	D	No	11.2/	/37.2	2.0	55	70	30	45	0.2/0.2		76/68	8	199.00
	TU9600	D	No	11.2/	/36.2	1.0/	65	45/80	24	50	0.06/0.08		82/75	9	429.00
	PT2300(RI)	D	No	11.2/	/37.2	1.5	65	70	16	50	0.08/0.09		80/74	11	629.00
	Tuner/Preamp														
JVC	FX1100BK	D	No	10.3/	14.8/38.1	1.2/	65	25/75	40	60	0.009/		94/88	8	470.00
	FX1010TN	D	No	10.3/	14.8/38.1	1.2/	65	25/75	40	60	0.009/0.02		94/88	8	480.00
LINN	Kremlin(RI)	F/D							80					10	3700.00
LUXMAN	T-353L	D	No	10.8/		1.5		62	30	48	0.1/0.15		78/65	12	500.00
MAGNUM DYNALAB	Etude(RO)	F		10.3/11.2	13.2/34	1.5/	70	70/80		60	0.10/0.18		80/	15	1350.00
	FT101A(RO)	F		10.3/11.2	13.2/34	1.5/	70	60/80		60	0.10/0.18		75/	12	875.00
	FT11	F		12/13.0	14.5/35.3	1.5	70	70	3	50	0.13/0.30		75/	10	545.00
MARANTZ	ST-53	D	No	11.2/	16.2/37	1		75	59	45	0.1/0.2		80/73	10	299.00
McINTOSH	MR7083		No	/11.25	/37	1.5		70	8	50	0.08/0.08		80/75	16	1750.00
MERIDIAN	204	F/D		10/17	10/35		50	60/65		40			78/74	10	1190.00
	604	F/D		10/17	10/35		50	60/65		40			78/74	18	2250.00
	504	F/D		10/17	10/35		50	60/65		40			78/74	16	995.00
MUSEATEX AUDIO	FM1(RI)	F/D		/11.3	17.2/37.2	1.5			99		0.1/0.18		72/68	22	1199.00
NAD	402	D	No	11.3/	15/37	1.6/1.6	60	58/	24	45	0.08/0.1	0.2/0.3	80/74	8	249.00
	1600(RI)	D	No	11/	11/36	1.6	60	68	14	50	0.1/0.1	0.2/0.3	82/76	14	449.00
	Tuner/Preamp														
NAIM AUDIO	NAT 03	F												6	1055.00
	NAT 02	F												12	1935.00
	NAT 01	F												24	3095.00
ONIX	BWD1	F	No	7.5/	9.1/32		65	30/100		70	0.08/0.20		90/91	5	1085.00
	BWD1(w/large pwr. supply)														1545.00
ONKYO	T-404	D	No	11.2/17.2	16.1/36.1	1.5	50	50	40	40	0.1/0.2		73/66	8	210.00
	Integra T-407(RO)	D	No	10.8/17.2	16.1/36.1	1.3	50	50	40	45	0.1/0.2		85/80	11	365.00
	T-450 RDS	D/R	No	11.2/17.2	16.1/36.1	1.5			40	40			76/70	8	355.00
	Integra T-9090MKII(RI)	F		10.3/17.2	15.8/37.2	1.0	60	95	20	55	0.009/0.02		95/85	19	790.00

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TUNERS

MANUFACTURER	Model (RI)=Remote Included, (RO)=Remote Optional	FM Only=F, Digitally Synthesized=D, RDS=R	AM Stereo Capable=A, AMAX Certified=X	IHF (Usable) Sensitivity, dBf, Mono/Stereo	Signal Strength for 50-dB Quieting, dBf, Mono/Stereo	Capture Ratio, dB, Wide/Narrow	AM Suppression, dB	Alternate-Channel Selectivity, dB, Wide/Narrow	Total Number of Station Presets	Separation at 1 kHz, dB	THD at 1 kHz, %, Mono/Stereo, 100% Modulation	THD at 6 kHz, %, Mono/Stereo, 100% Modulation	Maximum S/N, dB, Mono/Stereo	Weight, Lbs.	Price, $
PARASOUND	T/DQ-1600(RI)	D	No	10.8/16.8	14.8/37.2	1.0/	55	60/80	20	46	0.07/0.25		80/75	8	385.00
PHILIPS	FT-920(RO)	D		11/		2.0	60	60	30	42	0.2/0.25		77/71	9	239.95
PIONEER	F-449	D	No	12.1/	16.2/36.2			70	36	50	/0.3		83/78	8	285.00
PROTON	AT-2700(RO)	D		12.0/	15.5/36.5	1.5	63	65	30	45	0.15/0.2	0.2/0.3	75/70	8	
QUAD	66FM(RO) FM4	F F	No No	8/28 10/29	19/40 20/41	0.9 1.5	70 60	57 53	19 8	50 45	0.1/0.15 0.1/0.15		76/70 76/70	6 7	1099.00 899.00
REALISTIC	TM-155		No			2.5		40	0	35	/1.0		/60	2	60.00
REGA RESEARCH	The Radio	D													399.00
ROTEL	RT950AX RT990BX(RI) RHT-10(RI) RTC-940AX(RI) Tuner/Preamp	D D D D		10.8/ 10.8/ 10.8/ 10.8/	14.8/37.2 14.8/37.2 14.8/37.2 14.8/37.2	1.0 1.0/ 1.0/ 1.0	60 60 60 58	63 50/80 60/80 70	20 16 16 16	46 50 50 48	0.05/0.25 0.05/0.12 0.05/0.1 0.07/0.25		80/75 87/82 87/82 80/75	8 11 12 11	299.90 749.90 1499.90 449.90
SANSUI	TUX519	D	No	10.8/	14.0/36.0	1.0	60	60	30	45	0.15/0.2		80/74	6	2000.00
SESCOM	R/S FM (w/balanced & unbalanced outputs)	F	No	10.8/17.5	17.0/35	1.7/2.2			0	45	0.1/0.2	0.1/0.15	70/65	2	150.00; Kit, 100.00
SONY ES	ST-S211(RO) ST-S550ES(RO) ST-S707ES	D D D		19.5/ 10.3/ 10.3/	22.1/42.1 16.8/38.5 16.8/37.5	 1.0/ 1.0/	54 65 65	55 80/90 70/65	40 30 40	40 65 70	0.3/0.5 0.04/0.05 0.004/.0075		80/75 82/78 98/92	6 8 12	225.00 350.00 600.00
SOUNDSTREAM	T-1(RO)	D	No	11.2/17.2	14.7/31.2	1.5	60	65	16	50	0.1/0.1	0.12/0.1	82/79	17	595.00
TEAC	T-X4030	D	No	10.8/	17/39.2	1.7	65	68	20	40	0.2/0.4		80/72	6	220.00
TECHNICS	ST-G460		No	10.8/	18.1/38.1	1.0	55	65	39	50			80/73	6	249.95
YAMAHA	TX-950(RO) TX-480(RO)	D D	No No	9.3/ 9.3/	15.1/37.7 15.3/37.7	1.2 1.5	70 55	85 85	40 40	60 52	0.02/0.03 0.1/0.2		96/90 82/76	8 7	429.00 199.00

RECEIVERS

SURROUND/AMBIENCE
A—Ambisonics
D—Dolby Surround
DP—Dolby Pro Logic
THX—THX
O—Other

			AMPLIFIER SECTION									TUNER SECTION									
MANUFACTURER	Model (RI)=Remote Included, (RO)=Remote Optional	Number of Amplified Channels (Line-Level Subwoofer Output=S)	Avg. Watts/Ch. into 8 Ohms, Front/Rear/Center	THD, %, Front/Rear/Center	Headphone Jack? (Jack with Level Control=LC)	Rated Full-Power Bandwidth, Hz to kHz	MM Phono S/N, dB, "A" Wtd. re: 5 mV	Dynamic Headroom, dB	Video Inputs?	Surround/Ambience Type—See Code	Total Number of Station Presets	Mono IHF (Usable) Sensitivity, dBf	Signal Strength for 50-dB Quieting, dBf, Mono/Stereo	Capture Ratio, dB	THD at 1 kHz, %, Mono/Stereo, 100% Modulation	Alternate-Channel Selectivity, dB	Maximum S/N, dB, Mono/Stereo	Separation at 1 kHz, dB	Weight, Lbs.	Price, $
AUDIOACCESS	MRX(RO; multi-room)	12	30	0.1	No	20-20 ±0.5			No	No	6	11.2	15.3/37.2	1.3	0.06/0.1	50	88/82	50	38	4500.00
BANG & OLUFSEN	Beomaster 7000(RO; w/RDS)	2	55	0.09	Yes	20-20	78	1.5	Yes		20	14	19/40	1.8	0.16/0.2	70	75/70	45	19	2000.00
CARVER	HR-895(RI)		110/35/75	0.09/0.09/0.09	Yes	20-20	75	1.2	Yes	D/DP	30	13.5	16.8/39.2	1.5	/0.5	70	/68	40	34	1250.00
DENON	AVR3000(RI)		110/35/110	0.03/0.05/0.03	Yes	20-20	76		Yes	DP/O	16	10.3	15.3/38.5	1.5	0.1/0.2		80/75	40		1400.00
	AVR2500(RI; w/RDS)	5	80/25/80	0.05	LC	20-20	76		Yes	DP	32	10.3	15.3/38.5	1.5	0.1/0.15	55	80/75	40	30	1000.00
	AVR1500(RI; w/RDS)	5	70/20/70	0.08	LC	20-20	76		Yes	DP	32	10.3	15.3/38.5	1.5	0.1/0.15	55	80/75	40	26	750.00
	AVR1000(RI)		70/20/70	0.08/0.1/0.08	Yes	20-20	74		Yes	DP/O	16	10.3	15.3/38.5	1.5	0.1/0.2		80/75	40		700.00
	AVR800(RI)		60/15/60		Yes	20-20	74		Yes	DP/O	16	10.3	15.3/38.5	1.5	0.15/0.3		80/75	40		500.00
	DRA835R(RI)		100	0.015	Yes	20-20	86		Yes	No	30	10.3	14.8/37.3		0.06/0.09	75	86/82	55		800.00
	DRA635R(RI)		80	0.05	Yes	20-20	86		Yes	No	30	10.3	15.3/38.5		0.08/0.15	55	82/78	40		550.00
	DRA565RD(RI; w/RDS)	2	65	0.05	LC	20-20	78		Yes	No	40	10.3	15.3/38.5	1.5	0.1/0.15	55	82/78	40	15	400.00
	DRA365R(RI)	2	50	0.05	LC	20-20	78		Yes	No	40	10.3	15.3/38.5	1.5	0.1/0.15	55	82/78	40	13	300.00
DUAL	CR5950RC (RI)		60	0.03	Yes	20-20	75		Yes		16					75	75/		28	620.00
	DR9065RC (RI)		60	0.03	Yes		70		Yes		40					75	70/		25	480.00

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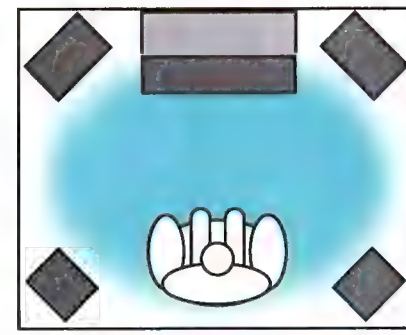
The GTP-600 keeps you in control of the action with an easy-to-use learning remote.

GTP-600:
e improvement.

screen display keeps you fully informed and makes system balancing easy and accurate. These features couple ideally with the GTP-600's advanced, programmable remote which lets you command up to eight additional system components. This sophisticated combination consistently delivers sound exactly the way you want to hear it. And the details? Typically Adcom. Gold plated RCA connectors, precision 1% tolerance Roederstein metal-film resistors and high speed linear gain amplifiers are just a few of the many outstanding design elements that give the GTP-600 its exceptional audio and video quality. Now, with Adcom home theater you can build an addition to your home that you can feel as well as see and hear. Pick up the right tools for the job at your local Adcom dealer today. You'll realize that our state-of-the-art components hit the nail on the head every time.



With the GTP-600's delay modes the rear channels move the walls back simulating the effect of a much larger area.

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details you can hear

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Enter No. 8 on Reader Service Card

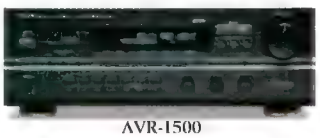
RECEIVERS

MANUFACTURER	Model (RI)=Remote Included, (RO)=Remote Optional	Number of Amplified Channels (Line-Level Subwoofer Output=S)	Avg. Watts/Ch. into 8 Ohms, Front/Rear/Center	THD, %, Front/Rear/Center	Headphone Jack? (Jack with Level Control=LC)	Rated Full-Power Bandwidth, Hz to kHz	MM Phono S/N, dB, "A" Wtd. re: 5 mV	Dynamic Headroom, dB	Video Inputs?	Surround/Ambience Type—See Code	Total Number of Station Presets	Mono IHF (Usable) Sensitivity, dBf	Signal Strength for 50-dB Quieting, dBf, Mono/Stereo	Capture Ratio, dB	THD at 1 kHz, %, Mono/Stereo, 100% Modulation	Alternate-Channel Selectivity, dB	Maximum S/N, dB, Mono/Stereo	Separation at 1 kHz, dB	Weight, Lbs.	Price, $
ELITE	VSX-97(RI)	5, S	70/45/70	0.005/ 0.8/ 0.005	Yes	20-20			5	DP/O	30	11.2	16.4/38.2	1.0	0.08/0.15	65	80/76	50	35	2250.00
	VSX-95(RI)	5, S	125/40/ 40	0.005/ 0.08/ 0.08	Yes	20-20			6	DP/O	30	10.8	15.3/37	1.0	0.08/0.15	65	80/76	50	36	1350.00
	VSX-53(RI)	4	100/100/ 100	0.05	Yes	20-20			5	DP/O	30	11.2	16.8/38.6	1.0	0.2/0.3	65	80/76	45	28	900.00
	VSX-52(RI)	5	50/20/50	0.05	Yes	20-20			Yes	DP/O	30		15.3/37	1.0	0.2/0.3	55	76/80	50	22	750.00
	SX-31(RI)	2	100	0.03	Yes	20-20			No	No	30	11.3	16.4/38.1		/0.3	65	78/73	40	17	450.00
FISHER	RS-737(RI)	5	80/20/80	0.05/ 0.9	Yes	20-20	70		Yes	DP	40	14.7		1.5	0.3/0.4	50	73/66	40	27	449.95
	RS-727(RI)	5	100/10/ 20	0.08/ 0.9	Yes	20-20	70		Yes	DP	40	14.7		1.5	0.3/0.4	50	73/66	40	26	349.95
	RS-717(RI)	2	80	0.9	Yes	20-20	70		No		40	14.7		1.5	0.3/0.4	50	73/66	40	20	249.95
HARMAN KARDON	HK 3350	2	30	0.09	Yes	20-20			No		30	11.7	/37.2	1.5	0.1/0.15	70	78/70	45	14	399.00
	HK 3550	2	50	0.09	Yes	20-20	78		No		30	11.7	/37.2	1.5	0.1/0.15	70	78/70	45	18	529.00
	AVR 20	5	50/25/50	0.09	Yes	20-20	74		Yes	DP	30	11.2	/37.2	2.0	0.2/0.3	65	74/70	45	23	529.00
	AVR 25	5	65/25/65	0.09	Yes	20-20	74		Yes	DP	30	11.2	/37.2	2.0	0.2/0.3	65	74/70	45	27	769.00
	AVR 30(RI)	5, S	50/20/50	0.09/ 0.09/ 0.09	Yes	20-20	78		Yes	DP/O	16	13.2	/38.2	1.5	0 2/0.3	65	80/70	45	30	1149.00
JVC	RX1050VTN (RI)	5, S	120/30/ 70	0.007	Yes	20-20	80		Yes	DP	40	10.8	16.3/38.3	1.5	0.15/0.2	65	81/73	40	28	1500.00
	RX815VTN(RI)	5, S	70/20/70	0.007	Yes	20-20	71		Yes	DP	40	10.8	16.3/38.3	1.5	0.15/0.2	60	80/73	40	25	629.00
	RX715VTN(RI)	5, S	70/20/70	0.06	Yes	20-20	71		Yes	DP	40	10.8	16.3/38.3	1.5	0.15/0.2	60	80/73	40	28	499.00
	RX515VTN(RI)	5	60/20/60	0.06	Yes	20-20	71		Yes	DP	40	10.8	16.3/38.3	1.5	0.15/0.2	60	80/73	40	25	379.00
	RX315TN(RI)	2	105	0.8	Yes	40-20	70		No	O	40	10.8	16.3/38.3	1.5	0.15/0.2	60	80/73	40	18	259.00
KENWOOD	KR-V8060(RI)	5, S	100/25/ 100	0.06	Yes	20-20	76		Yes	DP/O	20	13.2			0.6/0.06		75/68	40	26	549.00
	KR-V7060(RI)	5, S	100/25/ 100	0.06	Yes	20-20	76		Yes	DP/O	20	13.2	/41.2		0.6/0.06		75/68	40	26	399.00
	KR-V6060(RI)	5	70/20/70	0.06	Yes	20-20	76		Yes	DP	20	13.2	/41.2		0.6/0.06		75/68	40	21	359.00
	KR-V5560(RI)	5	70/20/70	0.06	Yes	20-20	76		Yes	DP	20	13.2	/41.2		0.6/0.06		75/68	40	21	299.00
	KR-A5060(RI)	2	100	0.09	Yes	20-20	73		No		30	13.2		2.0					20	249.00
	KR-A4060(RI)	2	80	0.09	Yes	20-20	70		No		30	13.2		2.0					18	219.00
	KR-A3060	2	50	0.09	Yes	30-20	70		No		30	13.2		2.0					13	179.00
LIRPA LABS	Wide (on steroids)		8.9 Yds.							QB					4 TD				260	500.00 to 1
	Wide (off steroids)		0.2 Yd.							QB					0 TD				97	1 to 500.00
LUXMAN	RV-371(RI)	5	75/55/55	0.04/ 0.04/ 0.04	Yes	20-20	80	1.8	Yes	D/DP	20	10.8	13.5/37	1.25	0.15/0.2	65	80/75	45	44	2000.00
MARANTZ	SR-92 MK2 (RI)	5, S	110/35/ 75	0.09	Yes	20-20	76	1.2	Yes	DP	30	13.5	17.5/40	1	0.2/0.5	70	76/68	45	34	1149.00
	SR-82 MK2 (RI)	5, S	75/35/75	0.09	Yes	20-20	76	1.2	Yes	DP	30	13.5	17.5/40	1	0.2/0.5	70	76/68	45	30	899.00
	SR-73(RI)	5	75/35/75	0.09	Yes	20-20	76	1.2	Yes	DP	30	13.5	17.5/40	2	0.2/0.5	70	76/68	45	21	699.00
	SR-63(RI)	2	70	0.05	Yes	20-20	80	1.2	Yes		30	10.8	11.2/35.2	1.0	0.2/0.5	65	78/75	45	18	399.00
	SR-53(RI)	2	45	0.05	Yes	20-20	80	1.2	No		30	10.8	11.2/35.2	1.0	0.2/0.5	65	78/75	45	16	349.00
	SR-1020(RI)	2	45	0.05	Yes	20-20	78	1.2	No		30	10.8	11.2/35.2	1.0	0.2/0.5	65	78/75	45	14	399.00
NAD	701(RI)	2	25	0.03	Yes	20-20	75	4	No		60	11.3	15/37	1.6	0.1/0.1	58	80/74	45	13	349.00
	705(RI)	2	40	0.03	Yes	20-20	76	3.5	No		39	10	14/35	1.6	0.08/0.1	60	82/76	50	14	499.00
	716	5	55/20/55	0.08/	No	20-20	80		3	DP/O	40	11.3			0.15/0.25		73/67	45		749.00
NAKAMICHI	RE-1(RI)		80	0.1	Yes	5-40	78		Yes	No	10	11.0	14.7/37.5	2.0	0.07/0.07	55	79/74	50	24	899.00
	RE-2(RI)		55	0.1	Yes	5-40	78		No	No	10	12.0	15.7/38.5	2.0	0.1/0.1	55	79/74	50	19	649.00
	RE-3(RI)		37	0.1	Yes	10-40	78		No	No	10	12.0	15.7/38.5	2.0	0.2/0.25	55	72/67	38	13	429.00
	AV-1(RI)		100/30/ 50	0.1/0.1/ 0.1	Yes		73		Yes	DP/O	30	12.0	17.0/38.5		0.2/0.3		76/70		31	1200.00
	AV-2(RI)		70/20/ 35	0.1/0.1/ 0.1	Yes		73		Yes	DP/O	30	12.0	17.0/38.5		0.2/0.3		76/70		29	850.00
ONKYO	TX-910(RI)	2	45	0.3	Yes	40-20	80		No		40	12.4	18.2/38.2	1.5	0.15/0.3	55	70/65	40	16	240.00
	TX-V940(RI)	2	100	0.2	Yes	40-20	80		Yes		40	11.2	18.2/38.2	1.5	0.15/0.25	55	73/67	45	21	340.00
	TX-SV414PRO (RI)	5, S	50/15/50	0.08/ 0.03	Yes	20-20	80		Yes	DP	40	11.2	18.2/38.2	1.5	0.15/0.25	55	73/67	45	23	400.00
	TX-SV515PRO (RI)	5	55/20/55	0.08/ 0.8/ 0.08	Yes	20-20	80		Yes	DP/O	40	11.2	18.0/37.2	1.5	0.15/0.2	55	73/67	45	30	540.00
	TX-SV717PRO (RI)	5, S	85/30/85	0.02/ 0.03/ 0.02	Yes	20-20	80		Yes	DP/O	40	11.2	17.2/37.2	1.5	0.1/0.2	55	76/70	45	31	970.00
	Integra TX-SV909PRO(RI)	7, S	110/30/ 110	0.04/ 0.08/ 0.04	Yes	20-20	80		6	A/DP/O	40	11.2	17.2/37.2	1.5	0.1/0.2	55	76/70	45	49	1880.00
	Integra TX-SV919THX(RI)	5, S	100/50/ 100	0.08/ 0.03	Yes	20-20	80		Yes	DP/THX	40	11.2	17.2/37.2	1.5	0.1/0.2	55	76/70	45	49	2000.00
OPTIMUS	STA-3180(RI)		70	0.08	Yes	40-20	72		Yes		30	11.2	16.8/38.6		/0.5	60	73/70	40	12	219.99
	STA-3190(RI)		100	0.08	Yes	40-20	72		Yes		30	11.2	16.8/38.6		/0.5	60	73/70	40	15	249.99
	STAV-3280(RI)		65	0.8	Yes	20-20	72		Yes	DP	30	11.2	16.8/38.6		/0.5	60	73/70	40	16	299.99
	STAV-3350(RI)		100	0.8	Yes	20-20	72		Yes	DP	30	11.2	16.8/38.6		/0.5	60	73/70	40	18	349.99
	STAV-3450(RI)		110	0.9	Yes	20-20	72		Yes	DP	30	11.2	16.8/38.6		/0.05	60	73/70	40	20	499.99
	STA-795	2	50	0.5	Yes	40-20	66		No		18	10.1		2.0	/0.3		/68	40		180.00
	STA-300	2	15	0.5	Yes	40-20	66		No		18	10.1		2.0	/0.4		/64	33		140.00
	STA-20		5	0.05	Yes	40-20	70		No		0							35		100.00
PHILIPS	FR911(RI)	2	50	0.3	Yes	40-20	75		No	O	30	15	/40		0.25/0.45	60	73/65	41	13	179.95
	FR931(RI)	5	50/10/10	0.3	Yes	40-20	85		Yes	DP	30	15	/50		0.2/0.4	60	73/65	41	18	279.95
	FR951(RI)	5	65/20/65	0.3	Yes	20-20	88		Yes	DP	30	13.5	/39.8		0.2/0.4	60	76/68	45	18	399.95

SURROUND/AMBIENCE
A—Ambisonics
D—Dolby Surround
DP—Dolby Pro Logic
THX—THX
O—Other

Denon's lifelong philosophy of "Design Integrity" has led us to constantly improve audio quality in all phases of the reproduction chain—including circuitry for Home Theater. As a result, off-the-shelf IC components like those used by our competitors, are no longer good enough for Denon's AVR-2500 Audio/Video Receiver. The new Denon AVR-2500 features Dynamic Discrete Surround Circuitry, D·D·S·C which employs discrete surround circuitry plus an 18-bit digital converter in the DSP stage. (Most competitors use lower bit converters.)

Just as discrete components allow an audio system to be optimized for better sound, Denon's DDSC produces more accurate, more realistic surround sound by reducing Total Harmonic Distortion, by increasing Signal-to-Noise and minimizing DSP quantization noise.


AVR-1500

Naturally, the Denon AVR-2500 also features the latest audio and FM circuitry, such as multi-zone capability for playing different programs in different parts of your home and personal memory fields for one-button recall of your favorite, custom tailored surround sound stages. The AVR-2500 and AVR-1500 also feature the RDS *Smart Radio System*, which lets broadcasters offer you additional, invaluable information, services and conveniences, either on the front panel or via On-Screen Display on the AVR-2500.

RDS Radio Data System
"SMART RADIO"

Denon AV Receivers: DSP surround sound, advanced features *and* uncompromised High Fidelity.

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A handy visual guide
Home Theater Re

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to determining which ceivers are better.

Just as you have no problem distinguishing a film worthy of an Academy Award® from those destined to be remembered (or forgotten) for other reasons, we feel your eyes and ears will have little trouble recognizing the superior performance and functionality found in Onkyo's complete line of Home Theater Receivers.

The critics already have. Our top-of-the-line THX model, the TX-SV919THX, was hailed by Technical Editor David Ranada in a recent issue of *Stereo Review* as "the best AV receiver I have ever tested". Our TX-SV717PRO won the first ever "Hot Ticket" award from *Home Theater Technology*. And just as a great film can be made on a small budget, so can great Home Theater sound be had via our TX-SV414PRO.

So, we urge you to visit your Onkyo dealer and choose the Home Theater Receiver model that's right for you. It'll add such a new dynamic to your home viewing, you might even want to rent one of the films shown at left. They're always in.

ONKYO®

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RECEIVERS

MANUFACTURER	Model (RI)=Remote Included, (RO)=Remote Optional	Number of Amplified Channels (Line-Level Subwoofer Output=S)	Avg. Watts/Ch. into 8 Ohms, Front/Rear/Center	THD, %, Front/Rear/Center	Headphone Jack? (Jack with Level Control=LC)	Rated Full-Power Bandwidth, Hz to kHz	MM Phono S/N, dB, "A"-Wtd. re: 5 mV	Dynamic Headroom, dB	Video Inputs?	Surround/Ambience Type—See Code	Total Number of Station Presets	Mono IHF (Usable) Sensitivity, dBf	Signal Strength for 50-dB Quieting, dBf, Mono/Stereo	Capture Ratio, dB	THD at 1 kHz, %, Mono/Stereo, 100% Modulation	Alternate-Channel Selectivity, dB	Maximum S/N, dB, Mono/Stereo	Separation at 1 kHz, dB	Weight, Lbs.	Price, $
SURROUND/AMBIENCE A—Ambisonics D—Dolby Surround DP—Dolby Pro Logic THX—THX O—Other		AMPLIFIER SECTION									TUNER SECTION									
PIONEER	VSX-D2S(RI)	5, S	70/45/70	0.005/0.8/0.005	Yes	20-20	82		5	DP/O	30	11.2	16.4/38.2	1.0	0.8/0.15	65	80/76	50	35	2000.00
	VSX-D903S(RI)	4	100/100/100	0.8/0.8/0.8	Yes	20-20	76		5	DP/O	30	11.2	16.8/38.6	1.0	0.2/0.3	65	80/76	45	28	1200.00
	VSX-D703S(RI)	4	100/100/100	0.8/0.8/0.8	Yes	20-20	76		5	DP/O	30	11.2	16.8/38.6	1.0	0.2/0.3	65	80/76	45	28	810.00
	VSX-D603S(RI)	4	100/100/100	0.8/0.8/0.8	Yes	20-20	76		5	DP/O	30	11.2	16.8/38.6	1.0	0.2/0.3	65	80/76	45	28	710.00
	VSX-D503S(RI)	4	75/40/75	0.8/0.8/0.8	Yes	20-20	72		2	DP/O	30	11.2	16.8/38.6		/0.5	60	73/70	40	21	500.00
	VSX-453(RI)	4	60/40/60	0.8/0.8/0.8	Yes	20-20	72		2	DP	30	11.2	16.8/38.6		/0.5	60	73/70	40	19	375.00
	VSX-403(RI)	4	45/40/45	0.8/0.8/0.8	Yes	20-20	72		2	DP	30	11.2	16.8/38.6		/0.5	60	73/70	40	17	345.00
	SX-303R(RI)	2	100	0.9	Yes	40-20	72		No	No	30	11.2	16.8/38.6		/0.5	60	73/70	40	16	285.00
	SX-253R(RI)	2	70	0.9	Yes	40-20	72		No	No	30	11.2	16.8/38.6		/0.5	60	73/70	40	13	260.00
	SX-203	2	70	0.9	Yes	40-20	72		No	No	30	11.2	16.8/38.6		/0.5	60	73/70	40	12	225.00
RCA	RV3791(RI)	7, S	60/25/60	0.05/0.09/0.05	Yes	20-20		1.2	Yes	DP	30	12.5	20/42	2	/0.5	55	75/65	45		799.00
	RV3681(RI)	5, S	60/15/60	0.09/0.7/0.09	Yes	40-20		1.0	Yes	DP	30	14.2	23.2/40.2	2	/0.4	55	70/65	40		449.00
ROTEL	RX-950AX(RI)	2	50	0.03	Yes	20-20	82		Yes		16	10.8	14.8/37.2	1.0	0.07/0.25	63	80/75	46	20	599.90
	RART-930AX Unreceiver	2	30	0.03	Yes	20-20	80		No		20	12.5	11.0/34.5	1.5	0.08/0.3	63	75/70	40	20	499.00
SANSUI	RZ1900	2	30	0.05	Yes	20-20	73	1.4	No		24	13.2	18.0/40.0	1.5	0.3/0.5	50	87/70	40	12	199.95
	RZ2900(RI)	2	50	0.05	Yes	20-20	73	1.5	Yes	D	24	13.2	18.0/40.0	1.5	0.3/0.5	50	76/70	40	15	219.95
SHERWOOD	RV-6030R(RI)	5	75/25/75	0.5	Yes	20-20			4	DP	30	10.8	15.2/36.2	1.25	0.15/0.3	55	80/73	45	25	475.00
	RV-5030R(RI)	5	65/10/65	0.5	Yes	20-20			3	DP	30	10.8	15.2/36.2	1.25	0.2/0.3	55	78/72	45	22	370.00
	RX-4030R(RI)	2	65	0.05	Yes	20-20				O	30	10.8	15.2/36.2	1.25	0.2/0.3	55	78/72	45	16	225.00
	RX-2030R(RI)	2	40	0.08	Yes	20-20				O	30	10.8	16.2/38.1	2	0.2/0.3	52	77/71	45	13	195.00
	RX-1010	2	35	0.08	Yes	20-20					30	10.8	16.2/38.1	2	0.2/0.3	52	77/71	45	12	150.00
SONY	STR-D315(RI)	2	100	0.8	Yes	40-20	75		Yes	No	30	11.2	18.3/38.3	1.2	0.3/0.5	60	80/74	45	15	250.00
	STR-D515(RI)	3	70/20/20	0.8/0.8/0.8	Yes	40-20	75		Yes	DP	30	11.2	18.3/38.3	1.2	0.3/0.5	60	80/74	45	14	300.00
	STR-D615(RI)	3	70/25/70	0.8/0.8/0.8	Yes	40-20	75		Yes	DP	30	11.2	18.3/38.3	1.2	0.3/0.5	60	80/74	45	16	350.00
	STR-D715(RI)	3	80/25/80	0.8/0.8/0.8	Yes	20-20	75		Yes	DP	30	11.2	18.3/38.3	1.2	0.3/0.5	60	80/74	45	21	430.00
	STR-D915(RI)	3	100/25/100	0.8/0.8/0.8	Yes	20-20	75		Yes	DP	30	11.2	18.3/38.3	1.2	0.3/0.5		80/74	45	22	500.00
	STR-D1015(RI)	3	100/25/100	0.8/0.8/0.8	Yes	20-20	75		Yes	DP	30	11.2	18.3/38.3	1.2	0.3/0.5		80/74	45	29	620.00
SONY ES	STR-GX800ES (RI)	4, S	90/30/90	0.04/0.04/0.04	Yes	20-20	87		Yes	DP	30	11.2	18.3/38 3	1.2	0.3/0.5	60	80/74	45	30	700.00
	STR-GX900ES (RI)	4, S	100/30/100	0.04/0.04/0.04	Yes	20-20	87		Yes	DP	30	11.2	18.3/38.3	1.2	0.3/0.5	60	80/74	45	30	850.00
	STR-G1ES(RI)	4, S	80/20/80	0.04/0.04/0.04	Yes	20-20	87		Yes	DP	30	11.2	18.3/38.3	1.2	0.3/0.5	60	80/74	45	30	1700.00
TEAC	TR-SV7000 (RI)	5, S	70/24/70	0.01/0.7	Yes	20-20	73		Yes	DP	30	10.8	18/38	1.5	0.2/0.4		78/70		29	499.00
	AG-V3050(RI)	5, S	70/24/70	0.01/0.7	Yes	20-20	73		Yes	DP	30	10.8	18/38	1.5	0.2/0.4		78/70		29	499.00
	AG-V2050(RI)	4	100/15	0.08/0.04	Yes	20-20	65		Yes	D	30	12	20/42	1.5	0.2/0.4		75/68	40	24	379.00
	AG-V1050	2	100	0.08	Yes	20-20	70		Yes		30	10.8	18/38	1.5	0.2/0 4		78/70	40	20	319.00
	AG-750	2	50	0.08	Yes	20-20	70		No		30	10.8	18/38	1.5	0.2/0.4		78/70	40	16	259.00
TECHNICS	SA-TX1000	5	120/55/120		Yes				Yes	DP/THX	30									1199.95
	SA-GX770	4	100/100/100	0.05	Yes		70	2	Yes	DP	30	11.2	18.3/38.3		0.2/0.3	65		40	22	499.95
	SA-GX670	4	80/80/80	0.05	Yes		70	2	Yes	DP	30	11.2	18.3/38.3		0.2/0.3	65		40	21	399.95
	SA-GX470	4	55/30/55	0.05	Yes		70	2	Yes	DP	30	11.2	18.3/38.3		0.2/0.3	65		40	18	299.95
	SA-GX170	2	100	0.8	Yes		68	2	No		30	11.2	18.3/38.3		0.2/0.3	65		40	14	199.95
YAMAHA	RX-V1070(RI)	5, S	110/30/110	0.015/0.08/0.015	Yes		86	1.6	Yes	DP/O	40	9.3	15.1/37.7	1.5	0.1/0.2	85	81/76	50	41	1349.00
	RX-V870(RI)	5, S	80/25/80	0.015/0.08/0.015	Yes		86	1.4	Yes	DP/O	40	9.3	15.1/37.7	1.5	0.1/0.2	85	81/76	50	33	949.00
	RX-V670(RI)	5	70/25/70	0.03/0.3/0.08	Yes		86	1.09	Yes	DP/O	40	9.3	15.1/37.7	1.5	0.1/0.2	85	81/76	50	23	749.00
	RX-V480(RI)	5	65/15/65	0.04/0.5	Yes	20-20	82		Yes	DP/O	40	9.3	15.1/37.7	1.5	0.1/0.2	85	80/75	50	18	399.00
	RX-770(RI)	2	85	0.019	Yes	10-50	88		Yes		40	9.3	15.1/37.7	1.5	0 1/0.2	85	81/76	50	22	549.00
	RX-570(RI)	2	70	0.019	Yes	10-50	88		No		40	9.3	15.1/37.7	1.5	0.1/0.2	85	81/76	50	20	399.00
	RX-485(RI)	2	65	0.04	Yes	20-20	82		No		40	9.3	15.1/37.7	1.5	0.1/0.2	85	80/75	50	15	299.00
	RX-385(RI)	2	45	0.04	Yes	20-20	82		No		40	9.3	15.1/37 7	1.5	0.1/0.2	85	80/75	50	13	249.00

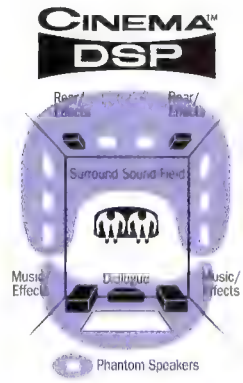
With Cinema DSP, you'll be amazed at what comes out of the woodwork.

Bats screech overhead. Wolves howl in the distance. And footsteps crunch across your living room floor.

No, it's not your imagination. You're hearing sounds placed around the room, just as the director intended.

All courtesy of Yamaha Cinema DSP. The home theater technology that gives dialogue more definition. Music, more dimension. And sound effects, more graphic detail.

Only Yamaha Cinema DSP creates phantom speakers that fully replicate the experience you get in multi-speaker movie theaters. It sounds so real, in fact, you'll swear you hear sounds in places you don't even have speakers.



Only Yamaha Cinema DSP creates phantom speakers. It sounds so real, you'll swear you hear sounds in places you don't even have speakers.

As you might imagine, a breakthrough like this is no small feat. It's accomplished by multiplying the effects of Digital Sound Field Processing and Dolby Pro Logic.®

Digital Sound Field Processing is Yamaha's unique technology that electronically recreates some of the finest performance spaces in the world. And Dolby Pro Logic is the technology responsible for placing sound around the room, matching the dialogue and sound effects with the action on the screen.

Together, these two technologies allow Yamaha to offer a complete line of home theater components that outperform other comparatively priced products on the market.

Stop by your local Yamaha dealer for what could be a very eerie demonstration. Maybe we can't talk you into a system, but that doesn't mean we can't scare you into one.

For the sales location nearest you, call 1-800-4YAMAHA.

YAMAHA®

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TURNTABLES

SPEED CODE
A—33⅓
B—33⅓, 45
C—33⅓, 45, 78
D—Continuously Variable

MANUFACTURER	Model (RI)=Remote Included, (RO)=Remote Optional	Speeds—See Code	Wow & Flutter, %, 33⅓ rpm, DIN 45-507	Rumble, –dB, DIN 45-539-B	Drive System	Speed Inaccuracy, ±%	Speed Adjustment Range, ±%	Controls Outside Dustcover?	Multi-Play? Number of Discs	TONEARM: Type: Pivoted=P, Linear=L, Servo=S, Air-Bearing=A	TONEARM: Pivot-to-Stylus Distance, Inches	TONEARM: Auto Cue=C, Auto Return=R	TONEARM: Recommended Tracking Force Range, Grams	TONEARM: Anti-Skating Adjustment?	TONEARM: Cartridge Weight Range, Grams	TONEARM: Total Cable Capacitance, pF	TONEARM: Cartridge Mount: Fixed=F, Removable Shell=R, P-Mount=P	Dimensions, Inches, Including Dustcover (To Nearest Inch)	Price, $
AUDIOMECA	Romance	B			Belt			Yes	1	P				Yes			F	19 x 16 x 8	1995.00
	J1	B			Belt			Yes	1									20 x 18 x 8	3600.00
AUDIO "78"	The Archivist	D	0.03	75	Belt	0.01			No									6 x 24 x 20	2395.00
BANG & OLUFSEN	Beogram 7000	B	0.06	80	Belt	0.2		Yes	No	L/S	4¾	C/R	1.0-1.5	No	1.6	240	F	17 x 3 x 13	650.00
BASIS AUDIO	Debut Gold MKIII	B	0.02	90	Belt	0.02												23 x 17 x 7	8200.00
	Debut Gold Vacuum MKII	B	0.02	90	Belt	0.02												23 x 17 x 7	10,600.
	Ovation MKII	B	0.02	90	Belt	0.02												23 x 17 x 5	5400.00
CHADWICK MODIFICATIONS	Turntable Modifications																		From 180.00
DENON	DP-47F	B	0.01	78	Direct	0.002		Yes	No	P/S	8.7	C/R	0-3	Yes	3-12		R	17 x 7 x 17	500.00
	DP-23F	B	0.02	75	Direct	0.002		Yes	No	P/S	8.7	C/R	0-3	Yes	4-9		R	17 x 5 x 15	325.00
	DP-7F	B	0.018	75	Direct	0.01		Yes	No	P/S	8.7	C/R	1.25	Yes	6		P	15 x 4 x 15	250.00
DUAL	Golden-1	C	0.023	80	Belt			No	No	P		C	0.3-10	Yes	3-12	150	R	18 x 6 x 15	1195.00
	CS-750	C	0.023	80	Belt			No	No	P		C		Yes	3-13	130	R	18 x 6 x 15	750.00
	CS-505-4	B	0.06	75	Belt			No	No	P		C	1-4	Yes	3-10	150	R	18 x 6 x 15	520.00
	CS-450	B	0.07	70	Belt			No	No	P			1-4	Yes	3-10	150	R	18 x 6 x 15	375.00
	CS-431	B	0.08	70	Belt			No	No	P		C	1-4	Yes	3-10	150	R	18 x 6 x 15	270.00
ESOTERIC SOUND	RA-6 (w/Cartridge)	C	0.045	70	Direct	0.02	7	No	No	P	8¼	R	2-5	Yes	2-10	250	R	17 x 14 x 5	245.00
	Vintage	C	0.045	70	Belt	0.02	6	No	No	P	9⅛	R	1.25-3.5	No	6	250	P	17 x 15 x 4	265.00
	V-2	C	0.025	75	Direct	0.01	8	No	No	P	8¼	C	2-5	Yes	2-10	200	R	17 x 14 x 5	375.00
	Isis	D	0.025	75	Direct	0.01	45	No	No	P	8¼	C	2-5	Yes	2-10	200	R	17 x 14 x 5	420.00
	Ramses (w/Cartridge)	C	0.025	75	Belt	0.02	8	No	No	P	9¼	C	1.25-5	Yes	2-10	200	R	18 x 14 x 6	425.00
	V-3B	C	0.025	72	Direct	0.01	8	No	No	P	9¼	C	1.25-5	Yes	2-10	200	R	18 x 14 x 6	495.00
	BES	C	0.1	65	Belt	0.02	0	No	No	P	9	C	1.25-5	Yes	2-10	180	R	19 x 15 x 7	665.00
	Osiris	C	0.04	80	Belt	0.01	7	No	No	P	9	C	1.25-5	Yes	2-10	180	R	21 x 17 x 8	1225.00
FISHER	MT 420	B	0.2 wrms	58	Belt	0.9		Yes	1	P	8⅛	R	3			380	F	16 x 14 x 4	99.95
GEMINI SOUND PRODUCTS	XL-BD10	B	0.25		Belt		6	No	No			R		Yes			R	17 x 15 x 5	180.00
	XL-DD20	B			Direct			No	No			R		Yes			R	17 x 15 x 5	275.00
	XL-BD40	B	0.2		Belt		8	No	No			R		Yes			R	18 x 15 x 6	300.00
	XL-DD50II	B	0.15	50	Direct		8	No	No	P			1.5	Yes			R	18 x 15 x 6	380.00
	XL-1800QII	B	0.15	50	Direct		8	No	No	P			1.5	Yes			R	18 x 15 x 6	480.00
JVC	ALA155TN	B	0.04		Belt			Yes	No	P/S		C/R	1.25				P	5 x 18 x 15	119.95
	ALA151BK	B	0.04		Belt			Yes	No	P/S		C/R	1.25				P	5 x 18 x 15	119.95
KAB ELECTRO-ACOUSTICS	DD-1700M	C	0.09	75	Direct	0.01	8	No	No	P	9⅛	No	1-7	Yes	3-9.5	200	R	18 x 15 x 7	269.00
KENWOOD	KD-492FC	B	0.05	68	Belt			Yes	1		8¾	C/R		No			F	18 x 5 x 16	129.00
	KD-291FC	B	0.05	68	Belt			Yes	1		8¾	R		No			F	18 x 5 x 16	89.00
	P-100	B	0.05	68	Belt			Yes	1		8¾			No			F	11 x 5 x 13	129.00
KUZMA	Stabi Reference	B	0.05	83	Belt	0.08	0.2	Yes										19 x 16 x 6	5500.00
	Stabi	B			Belt		0.2	Yes										20 x 17 x 7	2200.00
LINN	LP12/Lingo	B			Belt	0.01		No	No									18 x 14 x 6	2645.00
	LP12/Valhalla	A			Belt	0.03		No	No									18 x 14 x 6	1745.00
	LP12/Basik	A			Belt	0.1		No	No									18 x 14 x 6	1395.00
	Basik	A			Belt	0.1		Yes	No	P	8½		0-3	Yes	2-10	100	F	18 x 14 x 6	595.00
MANLEY LABS	Zarathustra S8	B			Belt			Yes	No	P	9.18			Yes			F	16 x 10 x 5	5750.00
MERRILL AUDIO	Heirloom III	B	0.01	100	Belt	0.01		Yes										19 x 15 x 5	1950.00
J. A. MICHELL	Gyrodec MkIII	B	0.05	80	Belt	0.01		No	No									20 x 6 x 16	1795.00
	Gyrodec MkIII QC PSU	B	0.05	80	Belt	0.01		No	No									20 x 6 x 16	2545.00
	Gyrodec MkIII LE	B	0.05	80	Belt	0.01		No	No									20 x 6 x 16	1995.00
	Gyrodec MkIII LE QC PSU	B	0.05	80	Belt	0.01		No	No									20 x 6 x 16	2745.00
ONKYO	CP-101A	B	0.045		Belt			Yes	6	P		C/R		Yes			R	17 x 6 x 15	170.00
OPTIMUS	LAB-2250	B	0.10	55	Belt			Yes	No	L/S		R	2-3	Yes			R	4 x 15 x 14	100.00
	LAB-340	B	0.15	45	Belt			No	No	P/S		R	2.5	Yes			F	4 x 14 x 14	150.00
ORACLE AUDIO	Paris	B			Belt		5	Yes	1									15 x 19	995.00
	Delphi V	B	0.015	99	Belt	0.047	5	Yes	1									15 x 19	2795.00
	Alexandria IV	B			Belt		5	Yes	1									15 x 19	1595.00
	Premiere V	B	0.015	99	Belt	0.047	5	Yes	1									15 x 20	3995.00
PINK TRIANGLE	Anniversary	C	0.05	80	Belt	0.05	1	Yes	No									7 x 18 x 18	3995.00
	Export	B	0.05	72	Belt	0.05	1	Yes	No									7 x 18 x 18	1895.00

TURNTABLES

SPEED CODE
A—33⅓
B—33⅓, 45
C—33⅓, 45, 78
D—Continuously Variable

MANUFACTURER	Model (RI)=Remote Included, (RO)=Remote Optional	Speeds—See Code	Wow & Flutter, %, 33⅓ rpm, DIN 45-507	Rumble, –dB, DIN 45-539-B	Drive System	Speed Inaccuracy, ±%	Speed Adjustment Range, ±%	Controls Outside Dustcover?	Multi-Play? Number of Discs	TONEARM: Type: Pivoted=P, Linear=L, Servo=S, Air-Bearing=A	TONEARM: Pivot-to-Stylus Distance, Inches	TONEARM: Auto Cue=C, Auto Return=R	TONEARM: Recommended Tracking Force Range, Grams	TONEARM: Anti-Skating Adjustment?	TONEARM: Cartridge Weight Range, Grams	TONEARM: Total Cable Capacitance, pF	TONEARM: Cartridge Mount: Fixed=F, Removable Shell=R, P-Mount=P	Dimensions, Inches, Including Dustcover (To Nearest Inch)	Price, $
PIONEER	PL-600/KUC				Belt					P		C/R						17 x 4 x 14	150.00
	PL-203AZ				Belt					P		R						20 x 6 x 17	100.00
REGA RESEARCH	Planar 3 w/RB300 Arm	B			Belt					P							F		775.00
	Planar 2 w/RB250 Arm	B			Belt					P							F		575.00
	Planar 78 w/RB250 Arm	†			Belt					P							F		575.00 †78 rpm
ROCKPORT TECHNOLOGIES	Capella	A	0.02		Belt	0.02		Yes		A	6½		0.5-3.5		2-15		F	18 x 24 x 12	20,000.
	System II	B	0.01	96	Belt	0.01		Yes		A	6¾		0.5-3.0		3-15		F	24 x 19 x 32	30,000.
	Sirius L.E.																		
ROKSAN	Radius	B	0.04	79	Belt			Yes										18 x 14 x 5	1050.00
	T.M.S.	B	0.02	80	Belt			Yes										18 x 15 x 5	5500.00
ROTEL	RP-900	C	0.08	70	Belt	0.02		No	No	P				Yes			F	19 x 14 x 6	499.90
SONY	PS-LX56	B			Belt		2	Yes		P		R						17 x 14 x 5	100.00
	PS-LX150	B			Belt		2	Yes		P		R						14 x 14 x 4	100.00
SOTA	Moonbeam	B	0.1	65	Belt	0.1		No	No	P	8⅞			Yes	2.5-10	150	F	6 x 18 x 14	379.00
	Comet	B	0.1	65	Belt	0.1		No	No	P	9			Yes	2.5-10	150	F	6 x 19 x 15	549.00
	Satellite	B	0.1	65	Belt	0.1		No	No	Opt.								8 x 21 x 17	749.00
	Sapphire	C	0.03	87	Belt	0.02	5	No	No	Opt.								8 x 21 x 17	1395.00
	Star	B	0.03	87	Belt	0.02	5	No	No									8 x 21 x 17	2095.00
	Nova	B	0.03	87	Belt	0.02	5	No	No									8 x 21 x 17	2695.00
	Cosmos	B	0.025	87	Belt	0.02	5	No	No									8 x 21 x 17	4400.00
SUMIKO	Project 6 (w/Cartridge)	B	0.06	70	Belt	0.9		Yes		P	9½		0.75-3.0	Yes	4-12	270	F	18 x 14 x 6	695.00
	Project One (w/Cartridge)	B	0.09	75	Belt	0.1		Yes		P	9¾	C	0.75-3.0	Yes	4-12	270	F		350.00
SUMIKO/SME	20	C	0.05	85	Belt		3	Yes	No	Opt.		No						17 x 13 x 7	6000.00
	30	C			Belt			Yes		P	9⅛			Yes	4-18		F		15,000.
SYMPHONIC LINE	RG 6 System	B	0.01		Belt	0.01	12	Yes										250 lbs.	19,500.
TEAC	P-595	B	0.1 wrms	55	Belt			Yes	No			R	1.0-1.50				F	17 x 4 x 1	119.00
TECHNICS	SL-1200MK2	B	0.025	78	Direct		8.0	No	No	P	9⅛		0-2.5	Yes	3-9.5		R	18 x 7 x 15	549.95
	SL-QD33K(RO)	B	0.025	78	Direct			Yes	No	P	9⅛	C/R	1.25	No	6	90	P	17 x 4 x 15	269.95
	SL-DD33	B	0.025	78	Direct			Yes	No	P	9⅛	C	1.25	No	6	90	P	17 x 4 x 15	189.95
	SL-DD22	B	0.025	78	Direct			Yes	No	P	9⅛	R	1.25	No	6	90	P	17 x 4 x 15	179.95
	SL-BD22K	B	0.045	70	Belt		6	Yes	No	P	9⅛	R	1.25	No	6	90	P	17 x 4 x 15	169.95
	SL-BD20	B	0.045	70	Belt			Yes	No	P	9⅛	R	1.25	No	6	90	P	17 x 4 x 15	139.95
	SL-BD20A	B	0.045	70	Belt			Yes	No	P	9⅛	R	1.25	No	6	90	P	17 x 4 x 15	149.95
THORENS	TD-180 MkIII	C	0.045	70	Belt			No	1	P	9⅛	C/R	1-3	Yes	4-10	150	F	17 x 6 x 13	429.95
	TD-280 MkIV	B	0.045	70	Belt			No	1	P	9⅛	C/R	1-3	Yes	4-10	150	R	17 x 6 x 13	469.95
	TD-290	B	0.045	72	Belt			No	1	P	9⅛	C/R	1-3	Yes	4-8	150	R	17 x 6 x 13	489.95
	TD-318-III	B	0.04	70	Belt			No	1	P	9⅛	C/R	1-3	Yes	4-10	120	R	18 x 7 x 14	699.95
	TD-320-III	B	0.035	72	Belt			No	1	P	9⅛	C/R	1-3	Yes	4-10	120	R	18 x 7 x 14	869.95
	TD-520 w/SME 312 Arm	C	0.035	72	Belt			No	1	P	9¾	C/R	1-3	Yes	4-10	120	R	18 x 7 x 14	4000.00
TOWNSHEND AUDIO	MK III Rock	B	0.07	82	Belt	0.1	0	Yes										17 x 15 x 4	1600.00
J. C. VERDIER	La Platine Verdier	B/D			String	.0025	8	Yes	No									17 x 15 x 9	7500.00
VOYD	Voyd Plus		0.004	80	Belt	0.001		Yes										20 x 17 x 7	4500.00
	Voyd Reference		0.004	80	Belt	0.001		Yes										20 x 17 x 7	12,000.
	Voyd		0.004	80	Belt	0.001		Yes										20 x 17 x 7	3300.00
VPI	HW-19 Jr.	B	0.03	79	Belt	0.05		No	No									22 x 17 x 6	600.00
	HW-19 Jr. Plus	B	0.03	81	Belt	0.03		No	No	P	9		1-3	Yes	3-12	71	F	22 x 17 x 7	1800.00
	HW-19 MKIII	B	0.03	79	Belt	0.05		No	No									22 x 17 x 7	1200.00
	HW-19 MKIV	B	0.03	81	Belt	0.05		No	No									22 x 17 x 7	1800.00
	T.N.T. Junior	B	0.02	88	Belt	0.01		No	No									21 x 19 x 8	2800.00
	T.N.T. Series 2	D	0.02	86	Belt	0.01		No	No									21 x 19 x 8	3500.00
	T.N.T. Series 3	D	0.01	90	Dual Belt	0.01		No	No									21 x 19 x 8	5000.00
WELL TEMPERED LAB	Well Tempered Record Player	B	0.01	84	Belt	0.001		No	1	P	9			Yes			F	19 x 15 x 7	1495.00
	Well Tempered Classic	B	0.01	84	Belt	0.001		No	1	P	9			Yes			F	19 x 15 x 8	2495.00
	Well Tempered Super	B	0.01	84	Belt	0.001		No	1	P	9			Yes			F	19 x 15 x 8	2995.00
	Well Tempered Reference	B	0.01	84	Belt	0.001		No	1	P	9			Yes			F	19 x 15 x 8	4495.00
YAMAHA	TT-400U	B	0.045	70	Belt			Yes	No	P	9⅛	C/R	0-3	Yes	4-9		R	17 x 4 x 15	249.00

TONEARMS

MANUFACTURER	Model	Type: Air-Bearing=A, Pivoted=P, Linear=L	Cartridge Mount: Fixed=F, Removable Shell=R, Changeable Wand=W	Cueing?	Anti-Skating Adjustment?	Adjustable Vertical Tracking Angle?	Pivot-to-Stylus Distance, Inches	Overall Length, Inches	Maximum Tracking Error, Degrees per Inch	Recommended Tracking Force Range, Grams	Cartridge Weight Range, Grams	Total Cable Capacitance, pF	Mounting Hole Diameter, Inches	Price, $	Notes
AIRTANGENT	Reference(RI)	A/L	W	Yes		Yes			0	0.5-5.0	4-20		½	12,900.	Remote cueing and adjustment of VTA.
	10B	A/L	W	Yes		Yes			0	0.5-5.0	4-20		½	7900.00	
AUDIOMECA	SL5	L	R	Yes		Yes	8	9.8						2850.00	
AUDIO NOTE	AN-0/c-A	P	F	Yes	Yes	Yes	10			0.5-5.0	5-20			995.00	
	AN-1/s-V	P	F	Yes	Yes	Yes	10			0.5-5.0	5-20			1995.00	Bimetallic self-damping armtube.
AUDIOQUEST	AQ PT-6	P	F	Yes	Yes	Yes	9	12		0-3	3-12	71	1¼	450.00	Optional viscous damping.
	AQ PT-7	P	F	Yes	Yes	Yes	9	12		0-3	3-12	71	1¼	550.00	As above.
	AQ PT-8	P	F	Yes	Yes	Yes	9	12		0-3	3-12	71	1¼	650.00	As above.
AUDIO "78"/SME	SME 3012-R	P	R	Yes	Yes	Yes	12.16			1.25-5	1.5-26			689.00	For LPs, 78s, 16-inch transcriptions, and hill-and-dale recordings; optional fluid damper.
	SME 3009-R	P	R	Yes	Yes	Yes	9.18			1.25-5	1.5-26			649.00	As above.
	SME III	P	W	Yes	Yes	Yes	9.18			2.5 Max.	0-12			479.00	
CLEARAUDIO/ SOUTHER	Souther TQ-1 Tri-Quartz	L	R/W	Yes		Yes	2		0				†	2200.00	†Two ¼-inch holes, 3 inches on center.
DENNESEN	ABLT-1	A	W	Yes		Yes	Adj.	12	0	Adj.	Any	100		2000.00	
EMINENT TECHNOLOGY	Two	A	W	Yes		Yes	7⅜	10¾	0	0-5	0-16	22		2000.00	Includes air pump; optional fluid damping, $95.00.
GRAHAM ENGINEERING	1.5	P	W	Yes	Yes	Yes	9¼	11½	1	0.90-3.0	4-20	140		2350.00	Includes cartridge alignment gauge; brass side weights; SME-compatible mounting; upgradable to model below.
	1.5t	P	W	Yes	Yes	Yes	9¼	11½	1.0	0.90-3.0	4-20	140		2750.00	Includes cartridge and azimuth alignment gauges; tungsten side weights; SME-compatible mounting.
KUZMA	Stogi Reference	P	F	Yes	Yes	Yes	9⅛	10¾	2	1-3		300	1¼	1600.00	
	Stogi	P	F	Yes	Yes	Yes				1-3				950.00	
LINN	Ekos	P	F	Yes	Yes	Yes	8⅜	9		0-3	4-9	220	1¼	2495.00	
	Akito	P	F	Yes	Yes	Yes	8⅜	9		0-3	2-10	100	1¼	395.00	
LONDON (DECCA)	International	P	R	No	Yes	Yes	8⅜	10¾	0.2	0.75-3	4-12	200	1⅛	225.00	Damped unipivot with spirit level.
MANLEY LABS	Zarathustra S3	P	R	Yes	Yes	No	9.18	12						750.00	Unipivot design.
MØRCH	UP-4	P	W	Yes	Yes	Yes	9⅛	11¾		0.75-3	3-15	128	⅞	†	†With copper wire, $695.00; with silver wire, $795.00. Choice of six armtubes; unipivot; viscous damping.
	DP-6	P	W	Yes	Yes	Yes	9⅛	11¾		0.75-3	3-15	128	⅞	From 1150.00	Armtube choice and damping as above; dual bearings.
	DP-6T	P	W	Yes	Yes	Yes	12⅛	14¾		1.0-3.5	2-15	128	⅞	From 1950.00	
	DP-6X	P	W	Yes	Yes	Yes	9⅛	11¾		0.75-3	3-15		⅞	From 2250.00	Continuous VTA adjustment; external tonearm wiring.
NAIM AUDIO	ARO	P	F	Opt.	Yes	Yes	9	11½			5.5-12		¾	1695.00	Unipivot design; optional Aro-matic cueing lever.
ORACLE AUDIO	Beta Plus	P		Yes	Yes	Yes	8.92	9.56			4-20			450.00	
	SME 345	P	R	Yes	Yes	Yes	12		0.01	0-3	5-14			1795.00	
REGA RESEARCH	RB300	P	F	Yes	Yes	No							⅞	425.00	Continuous cable to preamp; hand-selected bearings.
	RB250	P	F	Yes	Yes	No								250.00	Continuous cable to preamp.
ROCKPORT TECHNOLOGIES	6000 Series	A	F	Yes		Yes	6½	9		0.5-3.5	2-15			4500.00	Azimuth adjustable; viscous damping.
ROKSAN	Tabriz	P	F	Yes	Yes	Yes	9.45			1.2-3	5-12	150	0.91	600.00	
	Tabriz-ZI	P	F	Yes	Yes	Yes	9.45			1.2-3	5-12	150	0.91	850.00	
	Artemiz	P	F	Yes	Yes	Yes	9.45			1.2-3.0	5-12	150	0.91	1550.00	
SUMIKO/SME	Series 309	P	R	Yes	Yes	Yes	9⅛	11⅝		0-3	4-18	140	1⅛x 2¾	1195.00	ABEC-3 bearings; damped aluminum casting.
	Series IV.Vi	P	F	Yes	Yes	Yes	9⅛	11⅝		0-3	4-18	140		1995.00	ABEC-7 bearings; damped magnesium casting; adjustable static tracking.
	Series V	P	F	Yes	Yes	Yes	9⅛	11⅝		0-3	4-18	140		2550.00	Bearings and casting as above; adjustable dynamic and static tracking.
TOWNSHEND AUDIO	Excalibur	P	F	Yes	Yes	Yes	8.58	8.66	1.85	0.5-5	4-20	300	1	1600.00	Front outrigger damping; for Townshend Audio Rock turntables.
WELL TEMPERED LAB	Well Tempered Record Player Arm	P	F	No	Yes	Yes	9	11⅜					⅞	695.00	Variable viscous damping.
	Well Tempered Classic Arm	P	F	No	Yes	Yes	9	11⅜					¼	995.00	As above.
	Well Tempered Reference Arm	P	F	No	Yes	Yes	9	11⅜					¼	1595.00	As above.

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Benz Micro Lukaschek PP-1 phono preamplifier
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PHONO CARTRIDGES

MANUFACTURER	Model	Frequency Response, Hz to kHz, ±dB	Principle: Moving Iron=MI, Induced Magnet=IM, Moving Coil=MC, Moving Magnet=MM	Individual Response Curve Supplied?	Channel Separation at 1 kHz, dB	Channel Separation at 10 kHz, dB	Output at 1 kHz, mV, 5 cm/Sec. rms Lateral Velocity	Recommended Tracking Force Range, Grams	Recommended Load Capacitance, pF	Stylus Type—See Code	Stylus Radius (Radii), Mils	Dynamic Compliance, µm/mN, Vertical/Lateral	Stylus Replacement: User=U, Factory=F	Mounting: Integral Shell=I, P-Mount=P, Standard=S	Weight, Grams	Price, $	Replacement Stylus Price, $
STYLUS TYPE C—Conical S—Spherical E—Elliptical M—MicroLine, MicroRidge, or similar V—van den Hul X—Hyper-Elliptical, Stereohedron, Fine Line, Line Contact, Long Line, Line Trace, or similar																	
ARCAM	E77MG		MM	No				1.6-2	200-400	E		20/	U	S	6.3	150.00	95.00
	P77MG		MM	No				1.6-2	200-400	X			U	S	6.3	185.00	125.00
AUDIO BY VAN ALSTINE	Longhorn Z	10-55 ±1.5	IM	No	30	25	5.6	1.5-2.0		E	0.3 x 0.6		U/F	S	8	99.00	45.00
AUDIO NOTE	Io-2	10-50 ±3	MC	No	25		0.05	1.3-3.5		V		15/10	F	S	18	2695.00	1495.00
	Io-Ltd	10-50 ±2	MC	No	30		0.04	1.5-4.0		V		15/10	F	S	19	4995.00	1995.00
	Soara		MC				0.06	1.5		V			F		11	1395.00	
AUDIOQUEST	AQ M-1	15-30	IM	No	25	20	3.0	1.5		E	0.3 x 0.7		U	S		99.00	50.00
	AQ MC-3	15-35	MC	No	25	20	2.5	2.0		E	0.3 x 0.7		U	S		195.00	135.00
	AQ MC-5	10-40	MC	No	30	25	1.4	1.8		X	0.3 x 1.6		F	S	4.5	395.00	335.00
	AQ 404i-MH	10-50	MC	Yes	30	25	1.4	1.9		X	0.3 x 1.6		F	S	8.1	695.00	595.00
	AQ 404i-L	10-50	MC	Yes	30	25	0.5	1.9		X	0.3 x 1.6		F	S	8.1	695.00	595.00
	AQ B-200MH	10-50	MC	Yes	30	25	1.4	1.9		X	0.3 x 1.6		F	S	9.2	995.00	750.00
	AQ B-200L	10-50	MC	Yes	30	25	0.5	1.9		X	0.3 x 1.6		F	S	9.2	995.00	750.00
	AQ 7000NSX	10-50	MC	No	30	25	0.3	1.9		X	0.3 x 1.6		F	S	9.5	1795.00	1295.00
AUDIO "78"	Cartridges and styli for vintage sources		MM							C/E			U	S			69.00
AUDIO-TECHNICA	AT300P	20-22 ±1	MM	No	26	16	5	1.0-1.5	100-200	C	0.6		U	P/S	6	55.00	25.00
	AT301EP	15-25 ±1	MM	No	26	17	5	1.0-1.5	100-200	E	0.4 x 0.7		U	P/S	6	65.00	30.00
	AT311EP	15-27 ±1	MM	No	29	18	5	1.0-1.5	100-200	E	0.3 x 0.7		U	P/S	6	75.00	35.00
	AT316EP	10-27 ±1	MM	No	29	20	5	1.0-1.5	100-200	E	0.3 x 0.7		U	P/S	6	100.00	50.00
	AT331LP	10-30 ±1	MM	No	31	21	5	1.0-1.5	100-200	X	Linear Contact		U	P/S	6	145.00	65.00
	AT132EP	10-30 ±1	MM	No	30	20	5.0	1.0-1.5	100-200	E	0.2 x 0.7		U	P		150.00	65.00
	AT70	20-20 ±1.5	MM	No	20	15	3.5	1.5-2.5	100-200	C	0.6		U	S		45.00	25.00
	AT71E	20-22 ±1.5	MM	No	22	17	3.5	1-2	100-200	E	0.4 x 0.7		U	S		55.00	35.00
	AT120 E/T	15-25 ±1	MM	No	29	20	5.0	1.0-1.8	100-200	E	0.3 x 0.7		U	S	6.4	95.00	50.00
	AT440ML	5-32 ±1	MM	No	30	20	5	0.8-1.6	100-200	M			U	S	6.5	195.00	85.00
	ATP-2	15-22 ±1.5	MM	No	23	17	5.3	3-5	200	E	0.4 x 0.7		U	S	7.2	60.00	35.00
	ATP-2XN (w/2 Styli)	15-22 ±1.5	MM	No	23	17	5.3	3-5	200	E	0.4 x 0.7		U	S	7.2	90.00	
BANG & OLUFSEN	MMC 1	20-20 ±1	MI	Yes	30	22	2.12	1	200-400	X	0.1 x 0.1		No	I	1.6	500.00	
	MMC 2	20-20 ±1.5	MI	Yes	25	20	2.12	1	200-400	X	0.12 x 0.12		No	I	1.6	270.00	
	MMC 4	20-20 ±2.5	MI	Yes	22	17	2.12	1.2	200-400	E	0.2 x 0.2		No	I	1.6	100.00	
BENZ-MICRO	MC Ruby	10-50 ±0.5	MC	Yes	40	30	0.3	2-2.5		M		15/15	F	S	8.6	3000.00	500.00
	MC Reference	10-50 ±0.5	MC	Yes	40	30	0.4	2-2.5		M		15/15	F	S	8.6	2500.00	500.00
	MC H20	10-50 ±0.5	MC	Yes	40	30	2.0	2-2.5		M		15/15	F	S	8.6	1800.00	500.00
	MC M0.9	10-50 ±0.5	MC	Yes	40	30	0.9	2-2.5		M		15/15	F	S	8.6	1500.00	500.00
	MC L0.4	10-50 ±0.5	MC	Yes	40	30	0.4	2-2.5		M		15/15	F	S	8.6	1200.00	500.00
	Glider	10-50 ±0.5	MC	Yes	40	30	1	2-2.5		M	0.16 x 3.15	15/15	F	S	6.2	750.00	400.00
	MC Gold	20-40 ±0.5	MC	No	30		0.4	1.8-2.2		E	0.3 x 0.7	15/15	F	S	5.7	325.00	175.00
	MC Silver	20-40 ±0.5	MC	No	30		2.0	1.8-2.2		E	0.3 x 0.7	15/15	F	S	5.7	325.00	175.00
	MC 20E II	15-40 ±0.5	MC	No	25		2.5	1.7-2.3		E	0.3 x 0.7		U	S	4	125.00	75.00
CHADWICK MODIFICATIONS	X-5 Super	15-45	MC	No	30	28	2	2		M		20/18	F	S	5		375.00
	A-1 Super	20-28	IM	No	30	24	3.5	2		E	0.3 x 0.6	23/23	F	P/S	5		175.00
CLEARAUDIO	Gamma	20-20 ±2	MC	Yes	35	35	0.6	1.6-2.2			0.2 x 1.6	15/15	F	S		600.00	
	Gamma-S	20-20 ±2	MC	Yes	35	35	0.6	1.6-2.2			0.2 x 1.6	15/15	F	S	10	760.00	
	Delta	20-20 ±2	MC	Yes	35	35	0.6	1.6-2.2			0.2 x 1.6	15/15	F	S		1040.00	
	Delta-S	20-20 ±2	MC	Yes	35	35	0.6	1.6-2.2			0.2 x 1.6	15/15	F	S	10.3	1230.00	
	Veritas	20-30 ±2	MC	Yes	35	35	0.6	1.6-2.2			0.2 x 1.6	15/15	F	S		1460.00	
	Veritas-S	20-30 ±2	MC	Yes	35	35	0.6	1.6-2.2			0.2 x 1.6	15/15	F	S	11.6	1800.00	
	Signature	20-30 ±2	MC	Yes	35	35	0.7	1.6-2.2			0.2 x 1.6	15/15	F	S	10	2100.00	
	Accurate	20-40 ±2	MC	Yes	40	40	0.7	1.6-2.2			0.2 x 1.6	15/15	F	S	10.5	3920.00	
	Insider	20-50 ±2	MC	Yes	40	40	0.7	1.6-2.2			0.2 x 1.6	15/15	F	S	11.5	7320.00	
CREDO	Pro 81MC	10-35	MC	Yes	30	25	3.5	1.8-2.0	350	X		15/15	F	S	9	990.00	450.00
DENON	DL-160	20-50	MC		28		1.6	1.5-2.1					F	S	4.8	125.00	75.00
	DL-110	20-46	MC		25		1.6	1.5-2.1					F	S	4.8	95.00	57.00
DESKADEL	MC1 Eco	10-50 ±1.0	MC	Yes	38	38	0.25	1.9-2.1	150	X	0.3 x 0.7		F	S	12	1595.00	750.00
	MC1S MkII	5-80 ±1.0	MC	Yes	50	60	0.2	1.9-2.1	150	X	0.3 x 0.7		F	S	10	2995.00	1500.00
	MC2 Finish	3-100 ±1.0	MC	Yes	60	60	0.18	1.7-1.9	845	X	0.3 x 0.7		F	S	10	5500.00	2500.00
DYNAVECTOR	XX-1L	20-50 ±2	MC	Yes	30		0.25	1.9-2.3		M			F	S	12	1100.00	880.00
	XX-1	20-50 ±2	MC	Yes	30		2.0	1.8-2.2		X			F	S	12	1100.00	880.00
	17D2 Mk II	20-100 ±2	MC	Yes	25		0.15	1.8-2.0		M			F	S	5.3	620.00	496.00
	23RS Mk II	20-80 ±2	MC	Yes	25		0.15	1.7-1.9		M			F	S	5.3	470.00	376.00
	10x4 Mk II	20-20 ±2	MC	No	25		2.0	1.5-1.9		E			F	S	4.6	260.00	208.00
	50x4 Mk II	20-20 ±2	MC	No	25		2.0	1.5-1.7		E			F	S	4.5	210.00	168.00
ESOTERIC SOUND (Replacement styli for Stanton 500 series)	ES30T	20-17	MI	No				2-5		C	3.0, truncated	10/10	U				75.00
	ES35T	20-17	MI	No				2-5		C	3.5, truncated	10/10	U				75.00
	ES40T	20-16	MI	No				2-5		C	4.0, truncated	10/10	U				75.00
	ES80S	20-15	MI	No				2-5		S	8.0	10/10	U				75.00

PHONO CARTRIDGES

MANUFACTURER	Model	Frequency Response, Hz to kHz, ±dB	Principle: Moving Iron=MI, Induced Magnet=IM, Moving Coil=MC, Moving Magnet=MM	Individual Response Curve Supplied?	Channel Separation at 1 kHz, dB	Channel Separation at 10 kHz, dB	Output at 1 kHz, mV, 5 cm/Sec. rms Lateral Velocity	Recommended Tracking Force Range, Grams	Recommended Load Capacitance, pF	Stylus Type—See Code	Stylus Radius (Radii), Mils	Dynamic Compliance, µm/mN, Vertical/Lateral	Stylus Replacement: User=U, Factory=F	Mounting: Integral Shell=I, P-Mount=P, Standard=S	Weight, Grams	Price, $	Replacement Stylus Price, $
STYLUS TYPE C—Conical S—Spherical E—Elliptical M—MicroLine, MicroRidge, or similar V—van den Hul X—Hyper-Elliptical, Stereonedron, Fine Line, Line Contact, Long Line, Line Trace, or similar																	
GOLDRING	Elite	20-30 ±2	MC	Yes	25		0.5	1.5-2.0	100-500	V	GYGER I	18/18	F	S	5.7	575.00	400.00
	Eroica Low Out	20-30 ±2	MC	No	25		0.5	1.5-2.0	200-1000	V	GYGER II	18/18	F	S	5.5	350.00	250.00
	Eroica High Out	20-22 ±3	MC	No	25		2.5	1.5-2.0	100-500	V	GYGER II	18/18	F	S	5.5	300.00	200.00
	G1042	20-20 ±2	MM	No	25		6.5	1.5-2.5	150-200	V	GYGER S	24/16	U	S	6.3	275.00	175.00
	G1022GX	20-20 ±2	MM	No	25		6.5	1.5-2.5	150-200	V	GYGER II	24/16	U	S	6.3	200.00	130.00
	G1012GX	20-20 ±2	MM	No	25		6.5	1.5-2.5	150-200	V	GYGER I	24/16	U	S	6.3	150.00	90.00
	G1012 78rpm		MM	No			6.5	1.5-2.5					U	S	6.3	150.00	90.00
	G1006	20-20 ±2	MM	No	25		6.5	1.5-2.5	150-200	E		24/16	U	S	6.3	100.00	70.00
	Elektra	20-20 ±3	MM	No	20		5.0	1.75	150-400	E	0.7 x 0.3	20/	U	S	4.2	70.00	
	Elan	20-20 ±3	MM	No	20		5.0	1.5-3.0	150-400	S	0.6	16/		S	4.2	50.00	
GRADO LABORATORIES	Z2+	10-60	MI	No		25	1.4	1.5			0.15 x 0.9		U	P/S	5	265.00	110.00
	Z1+	10-60	MI	No		25	1.4	1.5			0.2 x 0.2		U	P/S	5	180.00	75.00
	Z+	10-55	MI	No		25	4.0	1-2		E			U	P/S	5.5	130.00	55.00
	ZF1+	10-55	MI	No		25	4.0	1-2		E			U	P/S	5.5	110.00	45.00
	ZF2+	10-55	MI	No		25	4.0	1-2		E			U	P/S	5.5	86.00	36.00
	ZF3E+	10-55	MI	No		25	4.0	1-2		E			U	P/S	5.5	69.00	33.00
	ZCE+1	10-50	MI	No		20	4.0	1-2		E			U	P/S	5.5	55.00	30.00
	ZTE+1	10-50	MI	No		20	4.0	1-2		E			U	P/S	5.5	33.00	20.00
	ZCE+	10-50	MI	No		20	4.0	2-3		E			U	S	5.5	45.00	28.00
	ZTE+	10-50	MI	No		25	4.0	2-3		E			U	S	5.5	38.00	21.00
	DJ 100 (w/2 Styli)	10-50	MI	No		25	4.0	2-5		E			U	S	5.5	85.00	55.00 Pair
	Signature Jr.	10-60	Flux Bridge	No	35	25	5	1.5			0.2 x 0.2		U	S	5	125.00	62.50
JOSEPH GRADO SIGNATURE PRODUCTS	XTZV	10-50	Flux Bridge	No	35	25	3.5	1.5			0.15 x 0.9	20/	U	S	5	750.00	375.00
	TLZV	10-50	Flux Bridge	No	35	25	3.5	1.5			0.15 x 0.9	20/	U	S	5	500.00	250.00
	MCZV	10-50	Flux Bridge	No	35	25	3.5	1.5			0.15 x 0.9	20/	U	S	5	300.00	150.00
	8MZV	10-50	Flux Bridge	No	35	25	5.5	1.5			0.2 x 0.2	20/	U	S	5	200.00	100.00
IKEDA	9C III	10-45 +1.5	MC	No	27		0.2	2.0-2.5		X	0.25 x 0.8	6/10	F	S	14.5	1050.00	
	9R	10-45 ±1.5	MC	No	27		0.2	2.0-2.5		X	0.25 x 0.8	6/10	F	S	15.7	1895.00	
	Kiwame	10-45 ±1.5	MC	No	27		0.17	1.8-2.3		X	0.25 x 0.8	6/10	F	S	16.2	2495.00	

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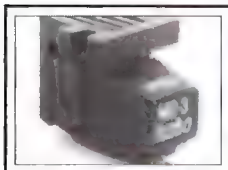
PHONO CARTRIDGES

MANUFACTURER	Model	Frequency Response, Hz to kHz, ±dB	Principle Moving Iron=MI, Induced Magnet=IM, Moving Coil=MC, Moving Magnet=MM	Individual Response Curve Supplied?	Channel Separation at 1 kHz, dB	Channel Separation at 10 kHz, dB	Output at 1 kHz, mV, 5 cm/Sec. rms Lateral Velocity	Recommended Tracking Force Range, Grams	Recommended Load Capacitance, pF	Stylus Type—See Code	Stylus Radius (Radii), Mils	Dynamic Compliance, µm/mN, Vertical/Lateral	Stylus Replacement: User=U, Factory=F	Mounting: Integral Shell=I, P-Mount=P, Standard=S	Weight, Grams	Price, $	Replacement Stylus Price, $
KAB ELECTRO-ACOUSTICS	KS500-27 (78-rpm only)	10-17	MM	No	25		10	3-7	275	S	2.7 x 2.7	10/10	U	S	6	42.95	30.00
LINN	K5	20-20 ±2	MM	No	20		4.5	1.7	200	E		12/12	U	S	6	150.00	90.00
	K9	20-20 ±2	MM	No	20		4.5	1.7	200	E		12/12	U	S	7	295.00	177.00
	K18II	20-20 ±1	MM	No	30		4.5	1.7	200	E		14/14	U	S	7.8	595.00	357.00
	Klyde	20-20 ±1	MC	No	30		0.15	1.7		E		10/10		S	8	1095.00	
	Arkiv	20-20 ±1	MC	No	30		0.15	1.7		E		10/10		S	8	2195.00	
LONDON (DECCA)	Jubilee	20-22 ±3	IM	No	25		5	1.8-2.2	220	X		10/15	F	S	10	1600.00	450.00
	Super Gold	20-22 ±3	IM	No	25		5	1-2	220	V		10/15	F	S	6.7	650.00	240.00
	Gold	20-22 ±3	IM	No	25		5	1-2	220	E		10/15	F	S	6.7	525.00	200.00
	Maroon	20-22 ±3	IM	No	25		5	1.6-2.2	220	S		10/15	F	S	6.7	450.00	165.00
JOHN MAROVSKIS	JMAS MIT-1	10-10 ±1.0	MC	No	25	20	0.25	2.25-2.5	500	V	0.2 x Line	/16	F	S	5.5	650.00	325.00
MØRCH	DACAPO	10-40 ±1	MC	No	30	25	0.25	1.8-2		X		14/14	F	S	6.8	1200.00	850.00
ORACLE AUDIO	Reference	20-20 ±1	MC		30		0.2@ 3.54 cm/S	1.5-2.3	100	M		60/3	F	I		1995.00	
	Standard	20-20 ±1	MC		25		0.4@ 3.54 cm/S	1.5-2.3	100	E		15/8	F	I		795.00	
ORTOFON	MC7500	20-20 ±2	MC	Yes	25	18	0.13	2-3		X	0.45 x 0.10	12/12	F	S		2800.00	1960.00
	MC20SII	20-20 +4,-1	MC	No	25		0.2	1.6-2		X	0.5 x 0.80		F	S		650.00	390.00
	FF15XEII	20-20	MM	No	20		6	1-1.5	200-400	E	0.8 x 0.18	15/15	U	S		50.00	20.00
	MC5000	20-20 +2.5,-0	MC	No	25		0.14	2.2-2.7		X	0.5 x 0.10	12/12	F	S	9.5	2000.00	1400.00
	MC3000MII	20-20 +2.5,-0	MC	No	25		0.15	1.7-2.2		X	0.5 x 0.10	13/13	F	S	9.5	1600.00	1120.00
	MC10 Super	10-30 +5,-1	MC	No	25		0.3	1.3-1.8		E		14/14	F	S	7	140.00	100.00
	MC30SII	20-20 +4,-1	MC	No	25		0.2	1.6-2.0		X	0.5 x 0.8	16/16	F	S	10	650.00	455.00
	MC103II	20-20 +4,-1	MC	No	25		0.2	1.6-2.0		X	0.5 x 0.7	15/15	F	S	10	450.00	315.00
	MC3 Turbo	20-40 +3,-1	MC	No			3.3	1.8-2.2		X		13/13	F	S	5	200.00	150.00
	MC1 Turbo	20-30 +3,-1	MC	No			3.3	1.8-2.2		E		13/13	F	S	5	150.00	117.00
	X5 MC	15-35 +4,-1	MC	No			2.2	1.7-2.2		X		12/12	F	S	5	300.00	228.00
	X3 MC	20-40 +3,-1	MC	No			2.2	1.7-2.2		X		13/13	F	P/S	5	175.00	127.00
	X1 MC	20-30 +3,-1	MC	No			2.2	1.7-2.2		E		13/13	F	P/S	5	125.00	92.00
	OM30 Super	20-20 +2,-0	MM	No	25		4	1.0-1.5	300	X	0.40 x 0.8	40/35	U	P/S	5	225.00	90.00
	OM20 Super	20-20 +2,-1	MM	No	25		4	1.0-1.5	300	E	0.18 x 0.8	35/30	U	P/S	5	150.00	60.00
	OM10 Super	20-20 +3,-1	MM	No	22		4	1.25-1.75	300	E	0.18 x 0.8	30/25	U	P/S	5	75.00	30.00
	OM5E	20-20 +3,-1.5	MM	No	22		4	1.25-1.75	300	E		25/25	U	P/S	5	50.00	20.00
	OM3E	20-20 +3,-2	MM	No	20		4	1.25-1.75	300	E		25/25	U	P/S	5	35.00	12.00
	TM20UD	20-20 +3,-1	MM	No	25		3.5	1.0-1.5	400	X		35/35	U	P/S	6	129.00	75.00
	TM14U	20-20	MM	No	20		4.5	1.0-1.5	400	E		30/30	U	P/S	6	89.00	30.00
	TM7	20-20	MM	No	20		5	1.0-1.5	400	E		30/30	U	P/S	6	60.00	25.00
PICKERING	XSV/5000	10-50	MM	No	35		3.8	0.75-1.5	275	X	0.3 x 2.8		U	S	5.6	330.00	96.00
	TL-3S	10-25	IM	No	35		4.4	0.75-1.5	275	X	0.3 x 2.8		U	S	5.6	185.00	52.80
	TLE	10-20	MM	No	28		4.4	1-1.5	275	E	0.3 x 0.7		U	P/S	5.9	72.60	26.40
	XV-15/625E	10-25	IM	No	35		4.4	0.75-1.5	275	E	0.3 x 0.7		U	S	6.3	146.30	39.60
	XV-150DJ	10-20	IM	No	28		8.0	2-4	275	S	0.3 x 0.7		U	S	6.3	140.00	21.80
	V-15/DJ	20-20	IM	No	30		4.4	2-5	275	E	0.7		U	S	6.3	56.75	16.95
	XV-15/625DJ	20-20	IM	No	30		4.4	1-4	275	E	0.7		U	S	5.5	108.35	106.98
	V-15/DJP (w/3 Styli)	20-20	IM	No	30		4.4	2-5	275	E	0.7		U	S	5.5	85.00	48.00 Pair
	XV-15/150DJP (w/3 Styli)	10-20	IM	No	28				275	S	0.7		U	S	5.5	140.00	60.00 Pair
REALISTIC	Realistic/Shure V15	5-30	MM	Yes	30			1.25-1.75		E	1.5 x 2.0		U	S		50.00	
	Realistic/Shure R25XT	20-20	MM	Yes	20			2.5-3.5		E	0.4 x 0.7		U	S		20.00	14.95
	Realistic/Shure R47XT	20-20	MM	Yes	25			1.75-2.25		E	0.4 x 0.7		U	S		27.00	17.95
	Realistic/Shure RXP3	20-20	MM	Yes	29			1.25-1.75		E	0.2 x 0.7		U	P		30.00	19.95
	Realistic/Stanton RS5000DJ	20-20	MM	Yes	28			2.5		S						30.00	19.95
	Realistic/ Audio-Technica RX1500	15-25	MM	No	29			1.0-1.5		E						35.00	19.95
REGA RESEARCH	Elys		MM					1.75					F	S		199.00	
	Bias		MM					1.75					F	S		99.00	
	Super Bias		MM					1.75					F	S		150.00	
	RB78		MM					1.75					F	S		99.00	
ROKSAN	Corus Black	20-20	MM	No	25		6.5	1.8-2.2	270	X		10/25	U	S	6.5	400.00	300.00
	Shiraz	20-20	MC	Yes			1.0	2.0-2.5		X			F	S	8.2	1775.00	1300.00
SHURE	V15 Type V-MR	20-28 +0.75	MM	Yes	25	18	3.2	1.0-1.25	250	M	0.15 x 3.0		U	S	6.6	175.00	115.50
	M110HE	20-20	MM	No	25		4.0	1.25	250	X	0.2 x 1.5		U	P/S	5.9	69.95	46.20
	M104E	20-20	MM	No	20		5.0	1.25	250	E	0.2 x 0.7		U	P/S	5.9	39.95	26.40
	M92E	20-18	MM	No	20		5.0	1.25	250	E	0.4 x 0.7		U	P/S	5.9	24.95	16.50
	M55E	20-20	MM	No	20		6.2	0.75-2	450	E	0.2 x 0.7		U	S	6.7	54.95	22.50
	M44C	20-20	MM	No	20		9.5	3.0-5.0	450	S	0.7		U	S	6.7	49.95	18.95
	M44G	20-20	MM	No	20		6.2	0.75-1.5	450	S	0.6		U	S	6.7	49.95	18.95
(Continued)	M44-7	20-20	MM	No	20		9.5	1.5-3	450	S	0.7		U	S	6.7	49.95	18.95

STYLUS TYPE
C—Conical
S—Spherical
E—Elliptical
M—MicroLine, MicroRidge, or similar
V—van den Hul
X—Hyper-Elliptical, Stereohedron, Fine Line, Line Contact, Long Line, Line Trace, or similar

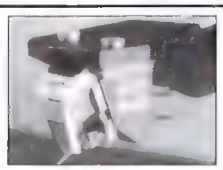
PHONO CARTRIDGES

MANUFACTURER	Model	Frequency Response, Hz to kHz, ±dB	Principle: Moving Iron=MI, Induced Magnet=IM, Moving Magnet=MM, Moving Coil=MC	Individual Response Curve Supplied?	Channel Separation at 1 kHz, dB	Channel Separation at 10 kHz, dB	Output at 1 kHz, mV, 5 cm/Sec. rms Lateral Velocity	Recommended Tracking Force Range, Grams	Recommended Load Capacitance, pF	Stylus Type—See Code	Stylus Radius (Radii), Mils	Dynamic Compliance, µm/mN, Vertical/Lateral	Stylus Replacement: User=U, Factory=F	Mounting: Integral Shell=I, P-Mount=P, Standard=S,	Weight, Grams	Price, $	Replacement Stylus Price, $
STYLUS TYPE C —Conical S —Spherical E —Elliptical M—MicroLine, MicroRidge, or similar V —van den Hul X —Hyper-Elliptical, Stereohedron, Fine Line, Line Contact, Long Line, Line Trace, or similar																	
SHURE (Continued)	ME97HE	20-20	MM	No	25		4.0	0.75-1.5	250	X	0.2 x 1.5		U	S	6.6	79.95	52.75
	ME95ED	20-20	MM	No	25		4.7	0.75-1.5	250	E	0.2 x 0.7		U	S	5.8	59.95	39.60
	ME70B	20-20	MM	No	20		6.0	1.5-3.0	250	S	0.6		U	S	6.5	19.95	13.20
	SC35C	20-20	MM	No	20	10	5.0	4-5	450	S	0.6		U	S	6.2	44.95	18.95
SIGNET	AM40	5-35	MM	Yes	33	23	5	0.8-1.6		X		8/	U	S	6	275.00	200.00
	AM30	5-30	MM	Yes	30	20	5	0.8-1.6		E	0.3 x 0.7	8/	U	S	6	225.00	115.00
	AM10	15-25	MM	No	27	17	5	1.3-2.3		E	0.3 x 0.7	8/	U	P/S	6	125.00	
	103	15-25	MM	No	25	17	5	1.6		E	0.4 x 0.7		U	P/S		90.00	45.00
	101	20-20	MM	No	24	15	5	1.6		C	0.6		U	P/S		60.00	30.00
	100	20-22	MM	No	22	15	4.2	1.5-2.5		E	0.4 x 0.7		U	S		60.00	
STANTON	Trackmaster EL-1(w/2 Styli)	20-20	MM	No	30		5.2	2-5	275	E	0.4 x 0.7					258.00	60.00
	Trackmaster EL-2(w/3 Styli)	20-20	MM	No	30		5.2	2-5	275	E	0.4 x 0.7		U	S		325.00	
	Trackmaster AL-1(w/2 Styli)	20-20	MM	No	30		5.2	2-5	275	S	0.7		U	S		205.00	52.00
	Trackmaster AL-2(w/3 Styli)	20-20	MM	No	30		5.2	2-5	275	S	0.7		U	S		245.00	
	881 MKIIS	10-25	MM	Yes	35		3.5	0.75-1.5	275	S	0.3 x 2.8	30/	U	S	5.5	244.00	104.00
	681EEE MKIII	10-25	IM	Yes	35		3.5	0.75-1.5	275	S	0.3 x 2.8	25/	U	S	6.3	176.00	63.00
	L747S	10-30	MM	Yes	35		3.0	0.75-1.5	275	S			U	P/S	5.9	197.00	55.00
	L727E	10-20	MM	No	32		4.4	0.75-1.5	275	S	0.3 x 0.7		U	P/S	5.7	129.00	34.00
	L725E	10-22	MM	No	28		3.0	0.75-1.5	275	S	0.4 x 0.7		U	P/S	5.7	93.00	30.00
	L720EE	10-20	MM	No	28		3.2	0.75-1.5	275	S	0.4 x 0.7		U	P/S	5.7	81.00	30.00
	L680EL	20-18	IM	No	28		4.5	4-5	275	S	0.4 x 0.7		U	P/S	8.4	156.00	30.00
	680EL	20-18	IM	No	30		4.5	2-5	275	E	0.4 x 0.7		U	S	5.5	156.00	42.00
	680AL	20-18	IM	No	30		4.5	2-5	275	S	0.7	10/	U	S	5	136.00	35.00
	500AL	20-17	MM	No	35		3.5	0.75-1.5	275	S	0.7	10/	U	S	5	83.00	25.00
	500AL-MP	20-17	MM	No	35		3.5	0.75-1.5	275	S	0.7		U	S	5	176.00	50.00 Pair
	L500AL	20-17	MM	No	28		4.0	3.5-4	275	S	0.7		U	S	8.4	83.00	25.00
	500AL-DP	20-17	MM	No	28		4.0	3.5-4	275	S	0.7		U	S	6.3	108.00	72.00
	680EE	20-20	IM	No	35		3.5	0.75-1.5	275	E	0.3 x 0.7	18/18	U	S	6.3	115.00	43.00
	680EL-MP	20-18	IM	No	30		4.5	2-5	275	E	0.4 x 0.7	13.5/	U	S	5.5	217.00	76.00
	500E MKII	10-22	MM	No	35		0.8	0.75-1.5	275	E	0.4 x 0.7	14/	U	S	5.5	81.00	21.00
(Continued)	STC-710	10-20	MM	No	28		3.0	0.75-1.5	275	E	0.4 x 0.7		U	P/S	5.9	40.00	30.00



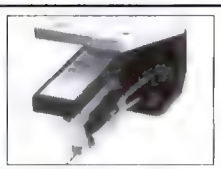
ortofon

X5-MC $175
MC-3 Turbo $150
MC-1 Turbo $125
X3-MC / X1-MC ..... $145 / $90



BENZ MICRO

Glider / Trade ..... $750 / $600
Gold or Silver $325
Trade-in $200
MC 20Ell $125



Sumiko

BluePoint Special $295
Trade / Re-Tip ..... $225 / $195
Blue Point / Trade ... $150 / $ 95
Oyster $30

audioquest

KIMBER KABLE

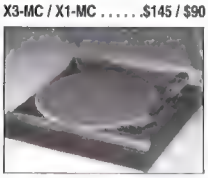
Speaker Cables .....
Interconnects .....
Video / Video S .....
Fiber Optics .....
Tonearms / Tonearm Cables ...
AC Power Cord .....
Installation Cables .....

ortofon PRODISCO

Concorde Nite S Kit Yellow Tip with extra stylus $98
Concord Pro Silver with extra stylus $85
Concorde Pro-Black $49
OM Pro Black $39

STANTON PRODISCO

Trackmaster AL-1 including extra stylus $95
680EL ..... $39 with extra stylus $20
500AL ..... $18 with extra stylus $13
H4-DJ Headshell $14



TURNTABLES (include free cartridge)

DENON DP-7F $280
DENON DP-23F $375
DENON DP-47F $550
SOTA Moonbeam $379
SOTA Comet $550
SUMIKO Project 1 ..... $350

BELTS – Call us with turntable make and model number!

DEEMA Record Clamp $20
THE PIG Record Grip $10
EMPIRE Stabilizer $35
SOTA Reflex Record Clamp $150
A.R.T.-Limited Edition Q-Damper Disc Stabilizer $330
A.R.T. Q-Damper Disc Mat .$330
SOTA SUPERMAT $100
Audioques Record Mat $50
Discwasher Felt Mat $10

ONLY $175 pr.

JPW Mini Monitor $175 pr.
JPW Sonata $295 pr.
System Sub Woofer $200 pr.

ODDS & ENDS

Carbon Fiber Brush $10
Stylus Force Gauge $14
XLO Test & Burn-in CD $30
Phono Pre-Amp $30
Audioquest Big Feet $50

CARTRIDGES

SHURE V15 Type V-MR ... $125
Audio Technical AT 3482P .. $15
Grado ZF3E+ $30
Ortofon OM3E $25
Grado ZCE+1 ..... $25
Bang & Olufsen MMC4 .... $100
Otofon OM-78 ..... $55
Stanton 500-78 ..... $55

Vestax PDT -5000

The 1200 Better Lookout!

This hot new quick start direct drive features a field replaceable pitch control, lighted pitch meter, detachable cue light and keep your spare change in your pocket because this killer table can be tracked up to 7 grams $549

Stanton/Vestax PMC-005

Hot, Rugged entry level table top DJ mixer features 2 phono, 4 line level inputs. "Transformer" feature allows play of one channel and push button overdub sound from other channel. $249

discwasher

D4 (1.25 oz) fluid $2.50
D4 (6 oz) fluid $7.50
D4 (16 oz) fluid $14.50
D4 Brush System $17
SC-2 Stylus Brush $7.50
SC-2 Stylus Fluid $2.50
Zero Stat Gun $60

VRP Record Sleeves (10) . .$7
Mo. Fi. Rice Sleeves (10) . .$8
(price in quantities of 50)
12" Fitted poly outer $5
12" Fitted out reuseable . $10
12" Paper / poly inner . . $15
12" White paper inner . . $12
7" White paper outer $4
7" Paper / poly outer. ... $7

POWER CLEANER (1/2 oz) $24
#2 RECORD PRESERVATIVE (2oz.). . $24 (16 oz.). . $145
#3 RECORD CLEANER . . . $15
#4 STYLUS (1/4 oz.) $13
#5 STYLAST (1/4 oz.) $21
SCRUB BRUSH $2
STYLUS BRUSH $2

NITTY GRITTY RECORD CARE PRODUCTS

MODEL 1.0 Manual application of fluid, manual brushing & rotating during vacuuming. $180

MODEL 1.5 Fi Auto fluid application, auto scrub, auto rotation. Vinyl Woodgrain $360

RECORD MASTER Cleans 45's, 78's & L.P.'s manually with built-in adaptor which allows cleaning of all size records. $195

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PHONO CARTRIDGES

MANUFACTURER	Model	Frequency Response, Hz to kHz, ±dB	Principle: Moving Iron=MI, Induced Magnet=IM, Moving Coil=MC, Moving Magnet=MM	Individual Response Curve Supplied?	Channel Separation at 1 kHz, dB	Channel Separation at 10 kHz, dB	Output at 1 kHz, mV, 5 cm/Sec. rms Lateral Velocity	Recommended Tracking Force Range, Grams	Recommended Load Capacitance, pF	Stylus Type—See Code	Stylus Radius (Radii), Mils	Dynamic Compliance, µm/mN, Vertical/Lateral	Stylus Replacement: User=U, Factory=F	Mounting: Integral Shell=I, P-Mount=P, Standard=S	Weight, Grams	Price, $	Replacement Stylus Price, $
STYLUS TYPE C—Conical S—Spherical E—Elliptical M—MicroLine, MicroRidge, or similar V—van den Hul X—Hyper-Elliptical, Stereohedron, Fine Line, Line Contact, Long Line, Line Trace, or similar																	
STANTON (Continued)	890AL	20-20	MM	No	30		3.0	2-7	275	S	0.7		U	S	5.5	183.00	51.00
	680AL	20-18	MI	No	28		1.1	2-5	275	S	0.7	10/	U	S	5.5	136.00	35.00
	Collectors Series 100	20-20 ±1	MM	No	35		3.2	0.75-1.5	275	S	0.3 x 2.8		U	S	5.5	407.00	152.00
SUMIKO	Reference SHO	10-45	MC	No	35	30	2.3	2.0		M		15/15	F	S	8	1500.00	
	Blue Point Special	10-35	MC	No	35	35	2.3	1.7-2.1		E	0.3 x 0.7	15/15	F	S	9	295.00	195.00
	Blue Point	15-30	MC	No	32	32	2.3	1.5-1.9		E	0.3 x 0.7	15/15	F	P	6	195.00	90.00
	Pearl	15-25	MM	No	30	30	5	1.5-1.6		E	0.2 x 0.8	17/17	U	S	6	90.00	50.00
	Black Pearl	18-22	MM	No	28	28	5	1.5-1.6		S	0.5	17/17	U	S	6	60.00	35.00
	Oyster	20-20	MM	No	25	25	4	2-2.5		S	0.5	12/12	U	S	5	40.00	25.00
SYMPHONIC LINE	RG 8 The Source	10-50 ±3	MC	Yes	40	40	2.0	1.5-1.7		X	0.1 x 0.3		F	S	18	4000.00	300.00
	RG 8 Gold	10-60 ±3	MC	Yes	40	40	0.45	1.5-1.7		X	0.1 x 0.3		F	S	18	5000.00	300.00
TUBE RESEARCH LABS	RPC	20-20	MC		30	20	0.9			V			F	S	10	2400.00	500.00
VAN DEN HUL	MM-1	10-30 ±1.5	MM	No	30	25	5.6	0.75-1.25	300	V	0.14 x 3.2	20/18	U	S	6.5	450.00	150.00
	MM-2	10-30 ±1.5	MM	No	30	28	5.6	0.75-1.25	300	V	0.10 x 3.2	20/18	U	S	6.5	500.00	150.00
	MC-10	5-50 ±1.5	MC	Yes	35	30	0.35	1.0-1.5		V	0.1 x 3.2	12/12	F	S	7.6	1100.00	250.00
	MC-One	5-50 ±1.5	MC	Yes	35	30	0.35	1.0-1.5		V	0.1 x 3.2	12/12	F	S	7.6	1500.00	250.00
	MC-One Super	5-50 ±1.5	MC	Yes	35	30	1.0	1.0-1.5		V	0.1 x 3.2	12/12	F	S	7.6	1600.00	250.00
	MC-Two	5-50 ±1.5	MC	Yes	35	30	2.0	1.0-1.5		V	0.1 x 3.2	12/12	F	S	7.6	1775.00	250.00
	Grasshopper IIIL	5-60 ±1.5	MC	Yes	35	32	0.75	1.0-1.5		V	0.1 x 3.2	14/14	F	S	12.5	3125.00	250.00
	Grasshopper III	5-60 ±1.5	MC	Yes	35	32	0.75	1.0-1.5		V	0.1 x 3.2	14/14	F	S	12.5	4150.00	250.00
	Grasshopper III Gold-Neodymium	5-60 ±1.5	MC	Yes	35	32	0.40	1.0-1.5		V	0.1 x 3.2	14/14	F	S	12.5	4150.00	250.00
WIN RESEARCH	FET-10 (w/pwr. supply)	5-50	FET	Yes	30	20	1V	0.75-1.50		X			F	S	8	2500.00	

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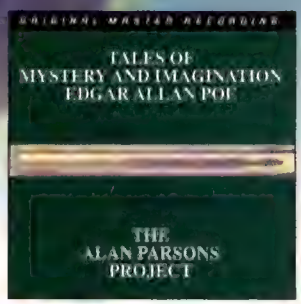

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HEADPHONES

MANUFACTURER	Model	Operating Principle	Frequency Range, Hz to kHz	Impedance, Ohms	Sensitivity, dB SPL, for 1 mW Input	Maximum Input, mW	THD at 95 dB SPL, %	Cord Length, Feet	Cord Style: Flat=F, Coiled=C, Round=R	Plug Type: 3.5-mm Mini=M, ¼-inch Phone=P, Adaptor Included=A	Individual Volume Controls?	Circumaural=C, Supra-Aural=S, Open-Air Design=O, In-Ear=I	Headband: None (Fits in Ear)=N, Adjustable=A, Folding=F	Cover Material on Ear Cup	Weight, Ounces	Price, $	Notes
AIWA	HP-A360	Dynamic	7-20	40	103	200mW		6.7	F	A	No	C/O	A	Foam	3.3	30.00	
	HP-A260	Dynamic	20-20	32	97	100mW		3.6	F	M	No	C/O	F	Foam	1.9	22.00	
	HP-A160	Dynamic	20-20	32	92	100mW		3.6	F	M	No	C/O	A	Foam	1.4	15.00	
	HP-J6	Dynamic	8-25	16	105	40mW		4	F	M	No	S/I	A	Plastic	0.9	50.00	
	HP-J3	Dynamic	8-25	16	105	40mW		4	F	M	No	S/I	A	Plastic	0.5	35.00	
	HP-J833	Dynamic	10-25	16	105	40mW		4	F	M	No	S/I	A	Plastic	0.5	15.00	
	HP-J9	Dynamic	8-25	16	105	40mW		4	R	M	No	I	N	Plastic	0.2	70.00	
	HP-X800	Dynamic	5-30	40	105	1.5W		10	R	A	No	C	A	Sim. Leather	8	140.00	
	HP-X500	Dynamic	5-27	40	105	1.5W		10	F	A	No	C	A	Vinyl	8	100.00	
	HP-X705	Dynamic	5-20	40	102	500mW		5	F	A	No	C	F	Vinyl	4.6	80.00	
	HP-XV303	Dynamic	5-23	32	102	500mW		16.4	F	A	No	C	A	Vinyl	8	70.00	Mono/stereo switch.
	HP-X301	Dynamic	5-23	32	102	500mW		10	F	A	No	C	A	Vinyl	8	55.00	
	HP-X201	Dynamic	15-20	32	100	500mW		10	F	A	No	C	A	Vinyl	7	28.00	
	HP-A560	Dynamic	7-20	40	103	200mW		16	F	A	No	C/O	A	Vinyl	3	40.00	
	HP-V68	Dynamic	7-25	16	109	50mW		4	F	M	No	I	N	Plastic	0.2	40.00	
	HP-V65	Dynamic	7-25	16	109	50mW		4	F	M	No	I	N	Plastic	0.2	35.00	Cord winds into case.
	HP-V28	Dynamic	7-25	16	109	50mW		4	F	M	No	I	N	Plastic	0.2	28.00	Mono/stereo switch.
	HP-V16	Dynamic	7-25	16	109	50mW		4	F	M	No	I	N	Plastic	0.2	20.00	
	HP-V147	Dynamic	10-25	16	105	40mW		4	F	M	No	I	N	Plastic	0.2	22.00	
	HP-V145	Dynamic	10-25	16	105	40mW		4	F	M	No	I	N	Plastic	0.2	21.00	Cord winds into case.
	HP-V141	Dynamic	10-25	16	105	40mW		4	F	M	No	I	N	Plastic	0.2	15.00	
AKG	K500	Dynamic	15-27	120	94	200mW		9¾	R	M/P/A	No	C/O	A	Fabric	7.8	229.00	
	K400	Dynamic	20-26	120	96	200mW		9¾	R	M/P/A	No	C/O	A	Fabric	7.8	189.00	
	K1000	Dynamic	30-25	120	74		0.5	10	F	†	No	C/O	A	Vinyl	9.5	999.00	†Stripped and tinned leads.
	K270S	Dynamic	20-20	75	92	200mW		9¾	R	P	No	C	A	Vinyl	9.5	209.00	
	K240DF	Dynamic	15-20	600	88	200mW		9¾	R	P	No	C	A	Vinyl	8.5	169.00	
	K240M	Dynamic	15-20	600	88	200mW		9¾	R	M/P/A	No	C	A	Vinyl	8.5	139.00	
	K141/2	Dynamic	20-20	600	97.5	200mW		9¾	R	M/P/A	No	S	A	Vinyl	8.0	119.00	
AUDIO-TECHNICA	ATH-M3X	Dynamic	20-21	4-16	100			11.5	F	M/A	No	C	A	Vinyl	5	39.95	
	ATH-M2X	Dynamic	20-20	4-16	100			11.5	F	M/A	No	C	A	Vinyl	4	29.95	
	ATH-P5	Dynamic	20-20	40	100	100mW		3.3	F	M/A	No	O	A	Foam	2.5	29.95	
	ATH-P3	Dynamic	20-20	22	98	100mW		3.3	F	M/A	No	O	A	Foam	3.2	24.95	
	ATH-P1	Dynamic	30-20	24	93	50mW		3.3	F	M/A	No	O	A	Foam	2	19.95	
BANG & OLUFSEN	Form 1	Dynamic	20-20	35	94			10	C	M/A	No	O	A	Foam	5.5	130.00	
	Form 2	Dynamic	40-20	30	94			10	F	M/A	No	O	A	Foam	2.4	85.00	
BEYERDYNAMIC	DT-911	Dynamic	5-35	250	115	50	0.2†	10	C	P	No	C/O	A	Velvet	10	429.00	†At 115 dB. Diffuse-field EQ; replaceable cushion cover.
	DT-901	Dynamic	5-30	250	115	50	0.25†	10	C	P	No	C	A	Velvet	10	389.00	†At 115 dB. As above; closed back.
	DT-811	Dynamic	5-35	250	114	100	0.2†	10	C	P	No	C/O	A	Velvet	9	339.00	†At 114 dB. Diffuse-field EQ; replaceable cushion cover.
	DT-801	Dynamic	5-30	250	114	100	0.2†	10	C	P	No	C	A	Velvet	9	299.00	†At 114 dB. As above; closed back.
	DT-531	Dynamic	10-30	250	115	100	0.2	8¼	F	M/A	No	C	A	Cloth	8.6		
	DT-511	Dynamic	10-22	250	114	100	0.2†	10	C	P	No	C/O	A	Velvet	7	199.00	†At 114 dB. Diffuse-field EQ; replaceable cushion cover.
	DT-431	Dynamic	15-20	40	106	100	0.3	8¼	F	M/A	No	C	A	Cloth	7.4	169.00	
	DT-411	Dynamic	15-20	250	122	100	0.2†	10	F	P/A	No	S/O	A	Cloth	5	149.00	†At 122 dB.
	DT-311	Dynamic	20-20	40	118	100	0.3†	10	F	P/A	No	S/O	A	Cloth	5	99.00	†At 118 dB.
	DT-211	Dynamic	30-18	40	118	100	0.3†	10	F	P/A	No	S/O	A	Cloth	5	59.00	†At 118 dB.
	DT-211TV	Dynamic	30-18	40	118	100	0.3†	20	F	P/A	Yes	S/O	A	Cloth	5	69.00	†At 118 dB. Stereo/mono switch.
	IRS-890	Dynamic	5-35	250	115	50	0.2				Yes	C/O	A	Cloth	11	369.00	Cordless; includes IS-790 infrared transmitter; stereo/mono switch.
	IRS-790	Dynamic	20-23	40	116	100	0.3				Yes	C/O	A	Cloth	11	299.00	As above.
	DT-770 PRO	Dynamic	5-35	600	116	100	0.2†	10	C	P	No	C	A	Cloth	9	299.00	†At 116 dB. Diffuse-field EQ; closed back.
	DT-990 PRO	Dynamic	5-35	600	116	100	0.2†	10	C	P	No	C/O	A	Cloth	9	339.00	†At 116 dB. Diffuse-field EQ.
CALRAD	15-115	Dynamic	20-20	32	93	3.1V		6	R	P		C/O	A		8.5	99.00	
	15-118	Dynamic	20-20	4-16	102			6	C	P	Yes	C	A		11	20.00	
	15-135	Dynamic	20-20	4-16	102			10	C	P	Yes	C	A		11	15.00	
	15-145	Dynamic	20-20	4-32	100			4	F	M		O	A		0.9	5.00	
	15-148	Dynamic	18-22	600	105			7	R	P		C/O	A		6.5	70.00	
	15-116	Dynamic	25-20	32	95			7	F	P		C/O	A		4	29.00	
	15-120		20-22	40	105			7	F	P		C/O	A		5.6	33.00	
CHASE TECHNOLOGIES	WH 550	Dynamic	50-18		95						Yes	C	A	Plastic	14	139.00	Wireless.
DENON	AH-D950	Dynamic	2-31	30	106	6.7V		10	F	M/A	No	C	A	Vinyl	9	150.00	
	AH-D750	Dynamic	2-30	30	106	6.7V		10	F	M/A	No	C	A	Vinyl	9	125.00	
	AH-D650	Dynamic	3-29	35	106	6.5V		10	F	M/A	No	C	A	Vinyl	7	100.00	
	AH-D550	Dynamic	3-28	35	106	6.5V		10	F	M/A	No	C	A	Vinyl	7	75.00	
	AH-D350	Dynamic	3-26	32	104	5V		10	F	M/A	No	C	A	Vinyl	7.5	60.00	
	AH-D210	Dynamic	5-26	32	104	5V		10	F	M/A	No	C	A	Vinyl	5.6	50.00	
DISCWASHER	Micro 30											I	N			4.49	
	Micro 40											I	N			7.99	
	Micro 50											I	N			9.99	
	DR 60											I	N			17.99	
	DR 70											I	N			27.99	
	HP 110															3.99	
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HEADPHONES

MANUFACTURER	Model	Operating Principle	Frequency Range, Hz to kHz	Impedance, Ohms	Sensitivity, dB SPL, for 1 mW Input	Maximum Input, mV	THD at 95 dB SPL, %	Cord Length, Feet	Cord Style: Flat=F, Coiled=C, Round=R	Plug Type: 3.5-mm Mini=M, ¼-inch Phone=P, Adaptor Included=A	Individual Volume Controls?	Circumaural=C, Supra-Aural=S, Open-Air Design=O, In-Ear=I	Headband: None (Fits in Ear)=N, Adjustable=A, Folding=F	Cover Material on Ear Cup	Weight, Ounces	Price, $	Notes
DISCWASHER (Continued)	PRO 610															24.99	
	HP 40															23.99	
	HP 50															29.99	
	HP 60															39.99	
	HP 70															44.99	
	PRO 80															49.99	
ETYMOTIC RESEARCH	ER-4S	Dynamic	20-16	100	98	3V	1.5†	4	R	M/A	No	I	N		1	330.00	†At 100 dB.
GC ELECTRONICS	61-550	Dynamic	40-20	32	100	1.8V		9	R	M/A	No	C	A	Vinyl	12	20.69	
	61-555	Dynamic	40-20	32	101	1.8V		4	F	M	No	O	A	Foam	1.7	3.49	
	61-548	Dynamic	40-18	32	101	1.8V		4	F	M	No	O	A	Foam	1.7	6.89	
	61-546	Dynamic	40-20	32	100	1.4V		4	F	M	No	O	N	Foam	0.17	4.59	
	61-540	Dynamic	40-20	32	98	1.4V		4	F	M	No	O	A	Plastic	1.2	7.29	
	61-533	Dynamic	40-20	32	100	1.8V		4	F	M	No	O	A	Foam	1.7	3.49	
GRADO LABORATORIES	SR60	Dynamic	20-20	32	94	100mW		7	R	M/A	No		A	Foam	7	69.00	
	SR80	Dynamic	20-20	32	94	100mW		7	R	P	No		A	Foam	8	95.00	
	SR100	Dynamic	20-22	40	94	100mW		7	R	P	No		A	Foam	8	150.00	
	SR200	Dynamic	20-22	40	94	100mW		7	R	P	No		A	Foam	8	200.00	
	SR325	Dynamic	18-24	40	96	150mW		7	R	P	No		A	Foam	11	295.00	
JOSEPH GRADO SIGNATURE PRODUCTS	HP-1	Dynamic	18-24	40	96	150mW		7	R	P	†	††	A	Foam	14	595.00	†Polarity. ††Proprietary design.
	HP-2	Dynamic	18-24	40	96	150mW		7	R	P	No	††	A	Foam	14	495.00	
JASCO	460		20-50	32						M/P/A	Yes	S	A	Sim. Leather	8	99.99	Infrared.
	458		50-12							M/P/A	Yes	S	A	Foam	4.8	69.99	As above.
	455		20-20	32	105	300mW		10	R	M/A	No	C/S	A	Sim. Leather	14.7	31.99	
	454		20-20	32	102	100mW		6½	R	M/A	No	C	A	Sim. Leather	11.2	29.95	
	476		20-20	32	104	500mW		10	R	M/A	No	S	A	Foam	6.5	27.99	
	453		20-20	32	100	100mW			R	M/A	Yes	S	A	Foam	7.5	21.95	
	441		18-22	32	104			4	R	M/A	No	I	N	Foam	2.5	12.49	
	467		20-20	16	103	30mW		4	R	M	No	I	F	Plastic	2.6	9.99	
	468		20-20	32	100	30mW		4	R	M	Yes	I	N	Plastic	1.7	9.99	
	452		20-20	32	102	100mW		6½	R	M/A	No	S	A	Foam	4.3	9.95	
	456		20-20	32	100			4	R	M/A	No	I	A	Plastic	2	9.29	Usable without headband.
	436		20-20	32	100			4	R	M	No	I	N	Foam	2.5	6.99	
	464		20-20	32	101	100mW		4	R	M	No	S	A	Foam	3.2	5.99	
	435		20-18	32				4	R	M	No	I	N	Foam	2.3	3.99	
	472		20-20	32	98			4	R	M	No	S	A	Foam	2.6	3.99	
	463		20-20	32	90			4	R	M/A	No	S	A	Foam	2.2	2.59	
JVC	HA-W75	Dynamic	16-22								No		A	Plastic	10.2†	249.95	Cordless.†With battery.
	HA-W50	Dynamic	19-20								No		A	Plastic	5.5†	119.95	As above.
	HA-D990	Dynamic	5-27	65	106	100		9¾	R	P	No		A	Plastic	8.5	149.95	
	HA-D810	Dynamic	5-26	32	104	100		9¾	R	M/A	No		A	Plastic	6.9	79.95	
	HA-D610	Dynamic	15-23	32	100	100		9¾	R	M/A	No		A	Plastic	4.6	44.95	
	HA-D510	Dynamic	10-23	32	105	100		9¾	R	M/A	No		A	Plastic	3.9	44.95	
	HA-D410	Dynamic	20-20	32	98	50		6½	R	M/A	No		A	Plastic	3.2	34.95	
KOSS	Q2/1000		20-20	60	98		0.2	3½	F	M	No	S	A	Plastic	†	299.00	Active noise cancellation. †5-ounce headphone and 5-ounce control box.
	PRO/480	Dynamic	10-22	108	100	100	0.1	10	C	M/A	No	C	A	Plastic		79.99	
	PRO/4AA	Dynamic	10-22	230	94		0.5	10	C	P/A	No	C	A	Vinyl	22	99.95	
	PRO/4XTC	Dynamic	10-24.5	93	100	2.45V	0.055	10	C	M/A	No	C/O	A	Cloth	11.5	99.99	
	LS/9	Dynamic	30-20	32	84	565	1	3	F	M	No	I	A	None	0.9	19.99	
	LS/7	Dynamic	20-20	32	92	565	1	3	F	M	No	I	A	None	0.78	14.99	
	LS/6	Dynamic	20-20	32	98	565	1	3	F	M	No	I	N	None	0.5	9.99	
	JCK/300	Dynamic	20-20								Yes	C	A	Vinyl		274.95	Cordless; includes transmitter.
	JCK/200	Dynamic	20-20								No	C	A	Vinyl	10	159.95	As above.
	HV/PRO	Dynamic	15-35	100	93		0.1	8	F	A	Yes	C	A	Foam	9.23	59.99	
	TNT/55	Dynamic	15-25	60	90		0.2	10	F	A	No	S/O	A	Foam	2.05	29.99	
	Porta Pro 2000	Dynamic	10-25	32	101	100	0.1	4	F	M/A	No	S/O	F	Plastic	3.42	69.99	Includes snap-on circumaural ear cushions.
	Porta Pro	Dynamic	15-25	60	97		0.20	6	F	P/A	No	S/O	A/F	Foam	2.3	49.99	
	Porta Pro Jr.	Dynamic	15-25	60	97		0.20	4½	F	P/A	No	S/O	A/F	Foam	2.3	39.99	
	CD/4	Dynamic	20-20	60	101		0.02	9	F	A	No	C	A	Foam	3.6	44.95	
	ESP/950	ES	8-35	100		900	0.001	4, 6	F		Yes	C/O	A	Vinyl	12.45	799.99	Includes E/90 energizer amp.
	MAC/7	Dynamic	20-20	60	95	100mW	0.2	9	F	M/A	No	S	A	Vinyl	5.5	49.99	
	MAC/5	Dynamic	20-20	60	95	100mW	0.3	9	F	M/A	No	S	A	Foam	3.4	29.99	
	HB/500	Dynamic	20-20				1			M/A	No	C	A	Plastic	7.5	119.99	Cordless; includes transmitter.
	TD/75	Dynamic	20-20	150	95	100	0.2	8	F	M/A	Yes	C	A	Plastic	9	39.99	
	TD/65	Dynamic	20-17	150	101	100	0.2	8	F	M	No	C	A	Plastic	6	29.99	
	TD/60	Dynamic	18-20	27	90		0.5	10	F	P/A	No	C	A	Vinyl	7.3	19.99	
	GT/5	Dynamic	20-20	36	91		0.2	8	R	M/A	No	S	A	Plastic	3.7	29.99	
	GT/4	Dynamic	20-20	36	90	50	1	5	F	M	Yes	S/O	A	Plastic	2.3	19.99	
	GT/3	Dynamic	20-20	36	90	40	1	3	F	M	No	S/O	A	Plastic	2	15.99	
	GT/2	Dynamic	20-20	36	85	40	1	3	F	M	No	S/O	A	Plastic	1.65	9.99	
	Gamephone	Dynamic	20-20	32	94	100mW	1.5	3½	F	M	No	S	A	Foam	1.75	9.99	
MAXELL (Continued)	HP-3000 Studio Series Digital	Dynamic	16-22	32	105	150mW		8	R	M/A		C	A/F	Sim. Leather	6.3	29.99	Includes carrying pouch.

HEADPHONES

MANUFACTURER	Model	Operating Principle	Frequency Range, Hz to kHz	Impedance, Ohms	Sensitivity, dB SPL, for 1 mW Input	Maximum Input, mW	THD at 95 dB SPL, %	Cord Length, Feet	Cord Style: Flat=F, Coiled=C, Round=R	Plug Type: 3.5-mm Mini=M, ¼-inch Phone=P, Adaptor Included=A	Individual Volume Controls?	Circumaural=C, Supra-Aural=S, Open-Air Design=O, In-Ear=I	Headband: None (Fits in Ear)=N, Adjustable=A, Folding=F	Cover Material on Ear Cup	Weight, Ounces	Price, $	Notes
MAXELL (Continued)	HP-2000 Studio Series Digital	Dynamic	20-20	32	102	150mW		8	R	M/A		C	A	Sim. Leather	9.5	24.99	
	HP-1000 Studio Series Digital	Dynamic	20-20	32	103	100mW		6	R	M/A		S	A	Foam	5.1	19.99	Single cord entry.
	HP-800 Digital	Dynamic	14-24	32	120	100mW		6	R	M	Yes	O	A	Foam	2.2	16.99	As above.
	HP-700	Dynamic	16-22	32	120	100mW		6	R	M		O	A	Foam	2	14.99	As above.
	HP-300	Dynamic	20-20	32	101	100mW		6	R	M		O	A	Foam	2.1	9.99	
	HP-200	Dynamic	16-20	32	101	100mW		6	R	M		O	A	Foam	1.6	5.99	
	HB-350 Digital	Dynamic	14-24	16	92	30mW		4	R	M		I	A/F	Plastic	0.8	16.99	Includes carrying pouch.
	HBS-250 Action Sports	Dynamic	18-22	32	95	100mW		4	R	M		I	A/F	Plastic	1	14.99	As above.
	HBS-150 Action Sports	Dynamic	20-20	32	96	20mW		4	R	M		I	A	Plastic	0.9	9.99	
	EB-425 Digital	Dynamic	16-23	32	105	40mW		4	R	M		I	N	Plastic	0.5	16.99	Cord winds into case.
	EBS-325 Action Sports	Dynamic	18-22	32	104	40mW		4	R	M		I	N	Plastic	0.5	14.99	As above.
	EB-225	Dynamic	20-20	21	100	60mW		4	R	M		I	N	Foam & Plastic	1.6	9.99	As above.
	EB-125	Dynamic	20-20	32	96	60mW		4	R	M		I	N	Foam & Plastic	0.5	4.99	
MB QUART ELECTRONICS	QP 1X	Dynamic	24-22	35	110			6	F	M/A	No	S	A	Foam	1.4	29.00	
	QP 35X	Dynamic	24-20	100	97			10	C	M/A	No	C	A	Weave	5.6	99.00	
	QP 45X	Dynamic	24-20	100	98			10	C	P		C	A	Foam	7.8	119.00	
	QP 55X	Dynamic	10-22	100	98			10	C	P		C	A	Foam	7.8	139.00	
	QP 75X	Dynamic	20-20	100	97			10	C	P		C	A	Foam	8.1	159.00	
	QP 95X	Dynamic	16-23	300	96			10	C	P		C	A	Foam	7.6	199.00	
	QP 400	Dynamic	14-24	300	93			10	C	P	No	C		Weave	8.3	299.00	
MEMOREX	DLX 200	Dynamic	16-20	32	100	100mW		6½	F	M/A	No	C	A	Sim. Leather	6.4	29.99	
	DL 101V	Dynamic	20-20	32	104	100mW		5	F	M	Yes	S/O	A	Foam	2.5	21.99	
	DL 100	Dynamic	18-22	32	102	100mW		5	F	M/A	No	S	A	Foam	2.5	19.99	
	DL 94	Dynamic	50-18	40	100	100mW		6	F	M/A	No	S	A	Foam	5	17.99	
	DL 92	Dynamic	16-22	24	103	30mW		4	F	M	No	I	N	Foam	1.5	16.99	
	SL 90V	Dynamic	20-20	32	103	70mW		6	F	M	Yes	S	A	Foam	2.5	14.99	
	SL 88V	Dynamic	20-20	32	100	30mW		3¾	F	M	Yes	I	N	Foam	1.25	14.99	
	SL 80	Dynamic	20-20	32	110	50mW		4	F	M	No	S	A	Foam	1.75	12.99	
	SL 78	Dynamic	20-20	32	97	50mW		4	F	M/A	No	I	A	Foam	1.0	11.99	
	SL 60V	Dynamic	20-20	32	96	100mW		6	F	M	Yes	S	A	Foam	1.75	9.99	
	SL 55	Dynamic	20-20	32	92	20mW		4	F	M	No	I	N	Foam	1.25	7.99	
	Flair Fones	Dynamic	50-20	32	92	25mW		3¾	F	M	No	I	N	Foam	1.0	6.99	
	SL 40	Dynamic	50-18	32	80	50mW		3¾	F	M	No	S	A	Foam	1.5	4.99	
	Color Phones	Dynamic	50-18	32	88	100mW		3¾	F	M	No	S	A	Foam	1.5	5.99	
	Ear Buds	Dynamic	100-16	32	94	25mW		3¾	F	M	No	I	N	Foam	1.0	3.99	
	2-Fer															9.99	Includes headphone and earphone below.
	Headphone	Dynamic	50-18	32	88	100mW		3¾	F	M	No	S	A	Foam	1.5		
	Earphone	Dynamic	100-20	32	94	25mW		3¾	F	M	No	I	N	Foam	1.75		
MXC	MDR-CD73	Dynamic	20-20	32	102					M/A	No	C	A			29.99	
	MDR-2100	Dynamic	20-20	32	95					M/A	Yes	C	A			19.99	
NADY	WH-95															249.95	Radio-frequency wireless system.
	WH-90															124.95	Wireless; includes transmitter; extra headsets, $69.95 each.
NAKAMICHI	SP-7	Dynamic	20-20	45	98	100		10	F	P	No	O	A	Foam	4.8	100.00	Includes extra earpads.
NIKKO AUDIO	NH10BV	Dynamic	20-20	32	97	100mW		3.6		M/A	Yes	I	N	Foam	0.4	8.29	
	NH35	Dynamic	20-20	32	96	100mW		6.6		M/A		C/O	A	Foam	1.3	7.95	
	NH45	Dynamic	20-20	32	98	100mW		9.8		M/A		C/O	A	Foam	1.5	12.99	
	NH120	Dynamic	20-20	32	100	100mW						C	A	Leather	5.6	26.95	
	NH150	Dynamic	15-22	40	98	100mW						C/O	A	Cloth	4.9	35.95	
	NH650IR	Dynamic	20-23	32	116	100mW					Yes	C	A	Leather	9.9	119.95	Wireless; includes transmitter.
NOISE CANCELLATION TECHNOLOGIES	Noise-Buster NB-DX		20-20	44				3	R	A	Yes	O	A	Foam	16	149.00	Active noise cancellation.
ONKYO	DP-200	Dynamic	20-22	40	97			8	R	P	No	O	A	Foam	2	40.00	
	DP-400	Dynamic	4-28	35	106			10	R	P	No	I	A	Plastic	7	70.00	
	DP-600	Dynamic	4-28	600	92			10	R	P	No	I	A	Plastic	7	110.00	
OPTIMUS	PRO-90	ES	10-22					8	C	P	No	S	A	Plastic		70.00	
	PRO-60	ES	15-25					8	R	P	No	C/O	A	Plastic		50.00	
	LV-20	ES	20-20					8	R	P	No	C/O	A	Plastic		40.00	
	Nova-67	ES	20-20					8	R	P	No	C/O	A	Plastic		35.00	
	Nova-56	ES	20-20					10	R	P	No	C/O	A	Plastic		30.00	
	Nova-44	ES	30-18					10	C	P	No	C/O	A	Plastic		25.00	
	Nova-28	ES	20-20					9	R	P	No	C/O	A	Plastic		20.00	
	PRO-25	ES	15-25					4½	R	P	No	C/O	A	Plastic		40.00	
PICKERING (Continued)	CD-5	Dynamic	20-20	35	100	100mW	0.5	7½	C	P	No	O	A	Foam	8.8	79.95	
	CD-4	Dynamic	20-20	32	105	100mW	0.5	7½	C	P	No	O	A	Foam	3	66.00	

HEADPHONES

MANUFACTURER	Model	Operating Principle	Frequency Range, Hz to kHz	Impedance, Ohms	Sensitivity, dB SPL, for 1 mW Input	Maximum Input, mV	THD at 95 dB SPL, %	Cord Length, Feet	Cord Style: Flat=F, Coiled=C, Round=R	Plug Type: 3.5-mm Mini=M, ¼-inch Phone=P, Adaptor Included=A	Individual Volume Controls?	Circumaural=C, Supra-Aural=S, Open-Air Design=O, In-Ear=I	Headband: None (Fits in Ear)=N, Adjustable=A, Folding=F	Cover Material on Ear Cup	Weight, Ounces	Price, $	Notes
PICKERING (Continued)	CD-2	Dynamic	20-20	32	112	100mW	0.5	7½	C	P	No	O	A	Vinyl	5	50.00	
PIONEER	SE-IR550C	Dynamic	20-25							M/A	Yes			Plastic	4.4	275.00	Infrared.
	SE-M50	Dynamic	3-50	32		1V		16½	R	M/A		C		Plastic	8.1	75.00	
	SE-500D	Dynamic	5-28	35		1V		9⅞	R	M/A		C		Plastic	6.2	75.00	
	SE-400D	Dynamic	5-26	35		500		9⅞	R	M/A		C		Plastic	6.5	65.00	
	SE-32	Dynamic	12-22	40		100		8¼	R	M/A		S/O		Plastic	3.3	38.00	
	SE-22	Dynamic	30-25	36		100		8¼	R	M/A				Plastic	2.2	32.00	
	SE-12		40-20	30		100		6½	R	M/A				Plastic	2.1	23.00	
	SE-205		20-20	10		500		8¼	R	P				Plastic	16	48.00	
RADIO SHACK	Nova-45	ES	20-20					6½	R	P	No	C/O	A	Plastic		25.00	
	Nova-43	ES	20-20					6½	R	P	No	C/O	A	Plastic		20.00	
	Nova-37	ES	50-20					3¾	R	P	No	C/O	A	Plastic		16.00	
	Nova-42	ES	50-20					9½	R	P	No	C/O	A	Plastic		13.00	
	Nova-41	ES	20-20					4	R	P	No	C/O	A	Plastic		10.00	
	Nova-39	ES	20-18					4	R	P	No	C/O	A	Plastic		8.00	
	Nova-35	ES						4	R	P	No	C/O	A	Plastic		6.00	
RECOTON	HTS 90	Dynamic	5-30	40	98	500mW		8		M/A		C			10	149.99	
	HTS 80	Dynamic	10-30	40	102	500mW		8		M/A		C			10	99.99	
	HTS 60	Dynamic	10-30	40	102	500mW		8		M/A		C			7	79.99	
	HTS 40	Dynamic	12-28	40	104	500mW		8		M/A		C			7	59.99	
	HTS 50	Dynamic	18-22	16	104	20mW		3⅜		M/A			N		5½	39.99	Includes carrying case.
	PRO 75	Dynamic	18-22	32		120		9		M/A					20	39.99	
	PRO 65	Dynamic	20-20	32		120		9		M/A					14	34.99	
	PRO 45	Dynamic	18-22	32		100		8		M/A					12	24.99	
	PRO 35	Dynamic	20-20	32		100		9		M/A					10	24.99	
	PRO 25	Dynamic	18-20	32		100		5		M/A					10	24.99	
	PRO 15	Dynamic	18-22	32		100		5		M/A					11½	19.99	
	PRO 44	Dynamic	20-20	32		20		4		M/A			N		8	19.99	As above.
	EG 19	Dynamic														19.99	
	EG 17	Dynamic													12	9.99	
	EG 16	Dynamic													12	9.99	
	EG 15	Dynamic													12	14.99	
	EG 14	Dynamic													9¼	5.99	
	EG 12	Dynamic													5	4.99	
	EG 4	Dynamic													5	14.99	
	EG 3	Dynamic										I			5	19.99	
	EG 2	Dynamic										I			5	12.99	
	EG 1	Dynamic													5⅞	8.99	
	EG 33	Dynamic											N		4	12.99	
	EG 22	Dynamic											N		4	6.99	As above.
	EG 11	Dynamic											N		4	6.99	
	EG 10	Dynamic											N		4	5.99	
SENNHEISER	HD320	Dynamic	18-21	60	94		0.9	10	F	M/A	No	S/O	A	Cotton	4.2	99.00	
	HD330	Dynamic	18-22	100	94		0.8	10	F	M/A	No	S/O	A	Cotton	4.2	129.00	
	HD340	Dynamic	16-23	100	94		0.7	10	F	M/A	No	S/O	A	Cotton	4.2	149.00	
	HD580	Dynamic	12-38	300	97		0.1	10	F	M/A	Opt.	C/O	A	Velvet	9.2	349.00	
	HD25SP	Dynamic	16-22	70	105		0.5	10	F	P/A	No	S	A	Sim. Leather	5.0	129.00	
	HDC451	Dynamic	20-18	270	94			4	F	M	No	S/O	A	Cotton	3.9	249.00	Active noise compensation.
	HD35	Dynamic	50-18.5	32	100		1	3	F	M/A	No	S/O	A	Foam	2.19	49.00	
	HD55	Dynamic	20-20	32	100		1	3	F	M/A	No	S/O	A	Foam	2.54	69.00	
	HD435	Dynamic	22-20	32	94			10	F	M/A	No	S	A	Foam	4.2	59.00	
	HD435 Vegas	Dynamic	22-20	32	94			10	F	M/A	No	S	A	Foam	4.2	59.00	
	HD440II	Dynamic	20-20	60	94			10	F	M/A	No	S	A	Foam	4.5	79.00	
	HD442II	Dynamic	20-20	60	94			10	F	M/A	No	S	A	Foam	4.5	79.00	
	HD520II	Dynamic	18-22	300	94		0.3	10	F	M/A	No	C/O	A	Vinyl	7.5	169.00	
	HD530II	Dynamic	15-18.5	32	100		0.3	10	F	M/A	No	C/O	A	Vinyl	8.3	199.00	
	HD540II	Dynamic	16-25	300	94		0.4	10	F	M/A	Opt.	C/O	A	Velvet	8.8	199.00	
	HD560II	Dynamic	16-30	300	94	2.5V	0.2	10	F	M/A	Opt.	S/O	A	Velvet	8.8	279.00	
	HD250II	Dynamic	10-25	300	94		0.2	10	F	M/A	Opt.	C	A	Vinyl	8.8	239.00	
	HD25	Dynamic	30-16	70	105		0.5	5	F	M/A	Opt.	S/O	A	Vinyl	14	239.00	
	HE60/HEV70	ES	12-65				0.1	10	F			C/O	A	Velvet, Leather	9.1	1695.00	
	HE/HEV90 System	ES	25-75		98		0.01	10	F			C/O	A	Velvet, Leather		12,900.	Includes tube amp with volume control and D/A converter.
	Audiolink PLS200		30-18								Yes	I	N		1.4	395.00	Stereo infrared system; includes transmitter.
	IS450		20-22				1				Yes	S	A	Foam	5.4	249.00	As above.
	IS550		18-24				0.8				Yes	S	A	Cotton	6.0	349.00	As above.
	IS850		10-20				0.006					C	A	Velvet	11.6	1295.00	Digital infrared system; includes transmitter.
SONY	MDR-IF610K	Dynamic	18-22								No	C	A	Foam	13	199.95	Infrared; cordless.
	MDR-IF410K	Dynamic	20-20								No	O	A	Foam	7	149.95	As above.
	MDR-IF210K	Dynamic	18-22								No	O	A	Foam	7.4	99.95	As above.
	MDR-E575	Dynamic	8-26	18	108	50mW		3.1	R	A	No	I	N	Plastic	0.2	49.95	
	MDR-E565	Dynamic	10-26	18	108	50mW		4	R	M	No	I	N	Plastic	0.2	39.95	
	MDR-E747	Dynamic	10-23	16	108	100mW		3.9	R	M	No	I	N	Plastic	0.2	29.95	
	MDR-E535	Dynamic	16-22	16	104	50mW		3.6	R	M	No	I	N	Plastic	0.2	19.95	
	MDR-E525	Dynamic	16-22	16	104	50mW		3.3	R	M	No	I	N	Plastic	0.2	14.95	
	MDR-E515	Dynamic	12-22	16	104	50mW		3.3	R	M	No	I	N	Plastic	0.2	9.95	
	MDR-E560G	Dynamic	10-23	16	108	50mW		3.9	R	M	No	I	N	Plastic	0.2	29.95	Water resistant.
	MDR-E225G	Dynamic	18-22	16	104	50mW		3.9	R	M	No	I	N	Plastic	0.2	24.95	As above.
	MDR-W501L	Dynamic	10-24	18	108	50mW		4	R	M	No	I	A	Plastic	1.1	39.95	
	MDR-W12L	Dynamic	12-22	16	104	50mW		3.4	R	M	No	I	A	Plastic	0.7	16.95	
	MDR-W07L	Dynamic	18-22	16	104	50mW		3.3	R	M	No	I	A	Plastic	0.4	9.95	
	MDR-A22L	Dynamic	10-24	16	108	50mW		3.9	R	M	No	I	F	Plastic	0.7	29.95	
(Continued)	MDR-A17G	Dynamic	12-22	16	104	50mW		3.9	R	M	No	I	F	Plastic	0.6	24.95	As above.

HEADPHONES

MANUFACTURER	Model	Operating Principle	Frequency Range, Hz to kHz	Impedance, Ohms	Sensitivity, dB SPL, for 1 mW Input	Maximum Input, mW	THD at 95 dB SPL, %	Cord Length, Feet	Cord Style: Flat=F, Coiled=C, Round=R	Plug Type: 3.5-mm Mini=M, ¼-inch Phone=P, Adaptor Included=A	Individual Volume Controls?	Circumaural=C, Supra-Aural=S, Open-Air Design=O, In-Ear=I	Headband: None (Fits in Ear)=N, Adjustable=A, Folding=F	Cover Material on Ear Cup	Weight, Ounces	Price, $	Notes
SONY (Continued)	MDR-A12L	Dynamic	12-22	16	104	50mW		3.9	R	M	No	I	F	Plastic	0.7	19.95	
	MDR-A009	Dynamic	18-20	18	98	100mW		5	R	M	No	O	F	Foam	1.5	19.95	
	MDR-84	Dynamic	10-24	24	107	100mW		6.6	R	A	No	O	A	Foam	3.5	49.95	
	MDR-65	Dynamic	12-24	24	106	100mW		6.6	R	A	No	O	A	Foam	3	39.95	
	MDR-55	Dynamic	14-20	24	105	100mW		6.6	R	A	No	O	A	Foam	1.8	29.95	
	MDR-35	Dynamic	16-20	24	104	100mW		6.6	R	A	No	O	A	Foam	1.9	24.95	
	MDR-25	Dynamic	16-20	24	102	100mW		6.6	R	A	No	O	A	Foam	1.8	19.95	
	MDR-15	Dynamic	18-20	24	100	100mW		6.6	R	A	No	O	A	Foam	1.8	14.95	
	MDR-009L	Dynamic	18-20	18	98	100mW		5	R	M	No	O	A	Foam	1.4	9.95	
	MDR-CD3000	Dynamic	20-20	32	104	1W		9.8	R	A	No	C	A	Vinyl	14	599.95	
	MDR-CD1000	Dynamic	20-20	32	104	1W		9.8	R	A	No	C	A	Vinyl	10.5	299.95	
	MDR-CD950	Dynamic	20-20	32	102	1W		9.8	R	A	No	C	A	Vinyl	10.5	249.95	
	MDR-CD850	Dynamic	20-20	32	102	1W		9.8	R	A	No	C	A	Vinyl	10.5	199.95	
	MDR-CD750	Dynamic	20-20	45	100	500mW		9.8	R	A	No	C	A	Vinyl	10.2	159.95	
	MDR-CD6	Dynamic	2-25	45	110	500mW		9.8	R	A	No	S	A	Foam	3.9	119.95	
	MDR-CD550	Dynamic	20-20	45	100	500mW		9.8	R	A	No	C	A	Vinyl	9.5	109.95	
	MDR-CD450	Dynamic	20-20	24	100	500mW		9.8	R	A	No	C	A	Vinyl	9.1	89.95	
	MDR-CD350	Dynamic	20-20	24	100	500mW		9.8	R	A	No	C	A	Vinyl	6.7	69.95	
	MDR-CD250	Dynamic	20-20	24	98	500mW		9.8	R	A	No	C	A	Vinyl	7	49.95	
	MDR-CD50	Dynamic	20-20	24	98	500mW		6.6	R	A	No	C	A	Vinyl	7.4	39.95	
	MDR-CD30	Dynamic	20-20	18	96	500mW		6.6	R	A	No	C	A	Vinyl	7	29.95	
	MDR-CD10	Dynamic	20-20	32	96	100mW		6.6	R	A	No	C	A	Vinyl	7	19.95	
	MDR-V900	Dynamic	5-30	24	107	3W		9.8	C	A	No	C	A/F	Vinyl	10.5	199.95	
	MDR-V600	Dynamic	5-30	45	106	1W		9.8	C	A	No	C	A/F	Vinyl	9.1	99.95	
	MDR-V400	Dynamic	10-25	24	104	500mW		9.8	R	A	No	S	A/F	Vinyl	5.6	79.95	
	MDR-V200	Dynamic	16-20	24	100	500mW		9.8	R	A	No	S	A/F	Vinyl	4.6	49.95	
	MDR-V100 Mk2	Dynamic	20-20	32	98	100mW		6.6	R	A	No	S	A	Vinyl	4.9	29.95	
	MDR-D77	Dynamic	5-30	45	106	1W		4.9	R	A	No	C	A/F	Vinyl	4.9	199.95	
	MDR-D55	Dynamic	10-25	45	104	500mW		4.9	R	A	No	C	A/F	Vinyl	4.2	149.95	
	MDR-D33	Dynamic	10-25	45	104	500mW		4.9	R	A	No	C	A/F	Vinyl	4.2	99.95	
STANTON	SRS-275	Dynamic	5-22	100	101	100mW	0.5	10	C	A	No	†	A	Fabric	8.6	192.00	†Semi-open.
	SRS-265	Dynamic	5-22	100	96	100mW	0.5	10	F	P	No	O	A	Vinyl	8.6	162.00	
	SRS-225	Dynamic	10-22	100	94	100mW	0.5	10	F	P	No	O	A	Vinyl	8.5	96.00	
	SRS-215	Dynamic	20-20	50	98	100mW	0.5	10	F	M/P	No	O	A	Vinyl	2.1	72.00	
	ST-1	Dynamic	25-20	32	110	100mW	0.5	7½	F	M	No	O	A	Foam	3.2	29.95	
	ST Surround	Dynamic	20-20	32	103	100mW	0.5	7½	C	P	No	O	A	Foam	9.8	83.95	
	ST-10	Dynamic	10-20	50	98	100mW	0.5	7	F	M/P	No	C	A	Vinyl	9.3	132.00	Dual driver; closed back.
	LS-1	Dynamic	20-20	32	92	100mW	0.5	5	F	M/P	No	O	A	Foam	1	17.95	
	30M/SR	Dynamic	20-22	100	110	250mW	0.25	12	C	P	No	†	N	Foam	3.8	69.00	
	35M/HB	Dynamic	20-22	100	110	250mW	0.25	12	C	P	No	†	A	Foam	3.8	79.00	
	DJ-PRO 1000	Dynamic	20-20	30	100	500mW	0.25	10	F	P	No	C	A			89.95	
STAX	SR-84 Pro	ES	20-25	8	95		0.02	7	F	A	No	C/O	A	Vinyl	7.5	299.95	Includes SRD-4 Pro adaptor.
	SR-34 Pro	ES	20-25	8	95		0.02	7	F	A	No	C/O	A	Vinyl	8	199.95	As above.
	SR-5NB	ES	15-25	8	97		0.05	7	F	A	No	C/O	A	Vinyl	13	349.95	Includes SRD-6SB adaptor.
	SR-Gamma	ES	10-35	8	97		0.05	7	F	A	No	C/O	A	Vinyl	7.5	399.95	As above.
	SR-Lambda	ES	8-35	8	102		0.005	7	F	A	No	C/O	A	Vinyl	11.8	599.95	As above.
	SR-Gamma Pro 1	ES	10-35	8	100		0.005	7	F	A	No	C/O	A	Vinyl	7.5	699.95	Includes SRD-7 Pro adaptor.
	SR-Lambda Pro 1	ES	8-35	8	108		0.005	7	F	A	No	C/O	A	Vinyl	11.8	799.95	As above.
	SR-Lambda Pro 2	ES	8-35	12.5k	108		0.005	7	F	A	Yes	C/O	A	Vinyl	11.8	799.95	Includes SRD-P adaptor.
	SR-Sigma Pro 1	ES	25-38	8	110		0.001	7	F	A	No	C/O	A	Vinyl	18.2	1299.95	Includes SRD-7 Pro adaptor.
	SR-Lambda Classic MX	ES	8-35	50k	108		0.001	7	F	A	Yes	C/O	A	Vinyl	11.8	999.95	Includes SRM-XH direct drive amp.
	SR-Lambda Pro 3	ES	8-35	50k	108		0.001	7	F	A	Yes	C/O	A	Vinyl	11.8	1199.95	Includes SRM-1/MK2 Pro Class-A amp.
	SR-Lambda Signature MX	ES	7-41	50k	108		0.001	7	F	A	Yes	C/O	A	Vinyl	11.8	1499.95	Includes SRM-X Pro direct drive amp.
	SR-Lambda Signature T1	ES	7-41	50k	108		0.001	7	F	A	Yes	C/O	A	Vinyl	11.8	1999.95	Includes SRM-T1 tube amp.
	SR-Omega T1	ES	6-41	50k	108		0.001	7	F	A	Yes	C/O	A	Vinyl	13.4	3999.95	As above.
	SR-Omega T1S	ES	6-41	50k	108		0.001	7	F	A	Yes	C/O	A	Vinyl	13.4	4499.95	Includes SRM-T1S balanced tube amp.
TELEX	V-200	Dynamic	10-20	600	85	11V	0.3	5	R	Opt.	No	C	A	†			†Moleskin.
	V-210	Dynamic	10-20	160	90	11V	0.3	5	R	Opt.	No	C	A	†			
	V-220	Dynamic	10-20	80	90	11V	0.3	5	R	Opt.	No	C	A	†			

DAT, DCC & MD PLAYER/RECORDERS

MANUFACTURER	Model (RI)=Remote Included, (RO)=Remote Optional	Medium	Recording Sampling Rates: 48 kHz=A, 44.1 kHz=B, 32 kHz=C	Frequency Response, Hz to kHz, ±dB	Dynamic Range, dB	THD at 1 kHz, %, at Maximum (0-dB) Record Level	Decoding System: Number of Bits—Oversampling Rate	Inputs: Mike=M, Line=L, Balanced=B, Coaxial Digital=D, Fiber Optic=F	Outputs: Line=L, Line with Level Control=LL, Hdphn.=H, Hdphn. with Level Control=HL, Balanced=B, Coaxial Digital=D, Fiber Optic=F	Headroom (Margin) Indicator?	IDs: Auto Encode=A, Manual Encode=M, Renumberable=R, Skip ID=S, End ID=E, ID Erase=X	Repeat Functions: Entire Tape or Disc=A, Track=B, Program=C	Audible Fast Search?	Price, $	Notes
JVC	XM-D1(RI)	MD	B	2-22 ±0.5	91	0.004	†	M/L/F	L/HL/F	Yes	A/M/R	A/B/C	Yes	1299.95	†1-bit P.E.M. decoding.
	XDZ507TN(RI)	DAT	A/B/C	2-22 ±0.5	91	0.004	18-8X	L/D/F	L/HL/D/F	Yes	A/M/R/S/E/X	A/B	Yes	1000.00	
	XDZ1010TN(RI)	DAT	A/B/C	2-22 ±0.5	93	0.003	18-8X	M/L/D/F	LL/HL/D/F	Yes	A/M/R/E/X	A/B/C	Yes	1700.00	
MARANTZ	DD-92(RI)	DCC	A/B/C	20-20 ±0.2	104	0.003	1-64X	L/D/F	LL/HL/D/F	Yes	A/M/R/S/E/X	A/B	No	699.00	18-bit recording and playback.
	DD-82(RI)	DCC	A/B/C	20-20 ±0.2	104	.0035	1-64X	L/D/F	LL/HL/D/F	Yes	A/M/R/S/E/X	A/B	No	599.00	As above.
OPTIMUS	DCT-2000(RI)	DCC	B	5-20 ±0.5	90	.0035	18-64X	L/D/F	L/HL/D/F	Yes	A/M/R/S/X	A	No	500.00	
PHILIPS	DCC-900(RI)	DCC	A/B/C	20-20 ±0.2	95	0.003	16-256X	L/D/F	LL/HL/D/F	No	A/M/R/S/X	A/B	No	799.95	
	DCC-130	DCC		5-20	108	0.003	16		L/HL/F			A/B	No		Portable; playback only.
	DCC-170	DCC	A/B/C	20-20 ±0.05	108	0.003	18-192X	M/L/D/F	L/HL/D/F	No	A/M/R/S/E/X	A/B	No		Portable; 18-bit resolution.
	DCC-951	DCC	A/B/C	20-20 ±0.05	108	0.003	18-192X	M/L/D/F	L/HL/D	No	A/M/R/S/E/X	A/B	No		As above.
SHARP	MD-M11	MD	B	20-20 ±3	85	0.05	16-64X	M/L/F	LL/HL	Yes	A/M	A/C	Yes	799.99	Portable.
SONY	DTC-690(RI)	DAT	A/B/C	2-20 ±0.5	96	.0045	1-8X	L/D/F	L/HL/F		A/M/R/S/E/X	A/B/C	Yes	700.00	
	TCD-D7	DAT	A/B/C	20-22 ±1	90	0.008	16-8X	M/L/D/F	L/HL/F	Yes	A/M/S/E		Yes	629.95	Portable.
	WMD-DT1	DAT		20-22 +1,-1.5	90	0.008	16		HL			A	Yes	499.00	As above; playback only.
	MDS-101(RI)	MD	B	5-20 ±0.3				L/F	L/HL/F		A/M/R	A/B/C	Yes	1000.00	Date and editing functions.
	MDS-501(RI)	MD	B	5-20 ±0.3				L/F	L/HL/F		A/M/R	A/B/C	Yes	1000.00	Jog dial for search and edit.
	MZ-R2(RI)	MD	B	20-20 ±1				M/L/F	L/HL		A/M/R/X	A/B	Yes	749.95	Portable.
	MZ-E2	MD		20-20 ±1					HL			A/B	Yes	549.00	As above; playback only; shuffle play.
SONY ES	DTC-59ES(RI)	DAT	A/B/C	2-20 ±0.5	93	.0045	1-8X	L/D/F	LL/HL/D/F	Yes	A/M/R/S/E/X	A/B/C	Yes	820.00	Digital servo control.
	DTC-60ES(RI)	DAT	A/B/C	2-20 ±0.5	94	.0035	1-8X	L/D/F	LL/HL/D/F	Yes	A/M/R/S/E/X	A/B/C	Yes	1200.00	Super Bit Mapping recording; 44.1-kHz recording from analog.
	DTC-2000ES(RI)	DAT	A/B/C	2-20 ±0.5	92	.0045	1-8X	M/L/D/F	LL/HL/D/F	Yes	A/M/R/S/E/X	A/B/C	Yes	2500.00	200X/400X normal speed search; four heads for live monitor.
TECHNICS	SV-DA10	DAT	A/B/C		90		MASH						Yes	899.95	
	RS-DC8	DCC	A/B	10-22 ±0.2	95	0.007	MASH							599.95	Track search by title.

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ANALOG CASSETTE DECKS

MANUFACTURER	Model (RI)=Remote Included. (RO)=Remote Optional	Frequency Response with Best Tape: Hz to kHz, ±dB	Monitoring Off Tape During Recording?	Wow & Flutter, Wtd. Peak, %	S/N without Noise Reduction, "A" Wtd., dB	S/N with Noise Reduction, "A" Wtd., dB	Noise-Reduction Circuit: Dolby B=B, Dolby C=C, Dolby S=S, HX Pro=H	Bias Fine Tuning: Auto=A, Manual=M	Number of Preset Bias/EQ Positions	Program Search?	Intro Scan?	Level Indicators: Average=A, Peak-P, Peak-Hold=PH	Counter Indications: No. of turns=T, Elapsed Time=E, Remaining Time=R	Auto Reverse?	Number of Mike Inputs	Dual Wells?	Weight, Lbs.	Price, $	Notes
AIWA	AD-F850(RI)	15-21 ±3	Yes	0.035	60	78	B/C/H	A/M	3	Yes	No	P/PH	E/R	No	0	No	10	400.00	Dual capstan; record calibration.
	AD-F450(RI)	20-19 ±3	No	0.065	59	78	B/C/H	A/M	3	Yes	No	P/PH	T	No	0	No	8	250.00	Logic controls.
	AD-WX727	20-18	No	0.09	57	78	B/C/H	A	3	Yes	Yes	P/PH	T	Yes	0	Yes	11	300.00	Anti-modulation tape stabilizer.
ARCAM	Delta 100(RO)	20-20 ±3		0.07	66	88	B/C/S	M	3	No	No	PH	E	No	0	No	17	1800.00	
BANG & OLUFSEN	Beocord 7000	30-18 ±3	No	0.09	55	74	B/C/H	A	3	Yes	No	P/PH	T	Yes	1	No	18	1250.00	
CARVER	TDR-1550(RI)	40-19 ±3	No	0.06		73	B/C/H	M	3	Yes	No	P	E	Yes	0	No	12	500.00	CD sync.
DENON	DRW-840	20-18 ±3	No	0.06		74	B/C/H	M	3	Yes	No	P	T	Yes	0	Yes		400.00	High-speed dubbing; twin and relay record; relay play.
	DRW-660	20-18 ±3	No	0.07		74	B/C/H	M	3	Yes	No	P	T	Yes	0	Yes		300.00	High-speed dubbing; relay play.
	DRR-730	20-19 ±3	No	0.06		74	B/C/H	M	3	Yes	No	P	T	Yes	0	No		300.00	
	DRS-810	20-20 ±3	Yes	0.038		75	B/C/H	M	3	Yes	No	P/PH	E/R	No	0	No		500.00	Horizontal loading; dual capstan.
	DRM-740(RO)	20-20 ±3	Yes	0.038		75	B/C/H	M	3	Yes	No	P/PH	E/R	No	0	No	11	400.00	
	DRS-640(RO)	25-18 ±3	No	0.055		74	B/C/H	M	3	Yes	No	P	E/R	No	0	No	12	300.00	
	DRM-540	25-18 ±3	No	0.055		74	B/C/H	M	3	Yes	No	P	T	No	0	No		250.00	CD sync.
DUAL	CC 5850 RC(RI)	25-19	Yes	0.05	65	75	B/C/H	A		Yes		PH	E/R				13	505.00	Two motors.
	CC 8065 RC(RI)	25-15	Yes	0.06	65	73	B/C/H	A				PH	E/R				12	440.00	As above.
ELITE	CT-43	15-21	Yes	0.023	60		B/C/S/H	A		Yes		A/PH	E/R	Yes	0	No	16	650.00	
	CT-W54	20-19		0.08	57	79	B/C/S/H	A			No	PH	E	Yes	1	Yes		475.00	
FISHER	CRW983	50-17 ±3	Yes	0.12	54	70	B/C/H	A	3	Yes	No	P	E	Yes	0	Yes	9	179.95	High-speed dubbing.
	CRW683	50-15 ±3	Yes	0.18	54	62	B	A	3	No	No	P	E	Yes	0	Yes	9	129.95	As above.
HARMAN KARDON	TD420	20-19 ±3	No	0.06	56	73	B/C/H	M	3	Yes	Yes	PH	E	No	0	No	10	359.00	
	TD4200	20-20 ±3†	No	0.05	57	73	B/C	M	3	No	No	P	E	No	0	No	12	349.00	†At 0 VU.
	TD4400	20-20 ±3†	No	0.05	57	73	B/C/H	M	3	No	Yes	P	E	No	0	No	12	469.00	
	DC5300	20-18 ±3	No	0.06	57	73	B/C	M	3	No	No	P	E	Yes	0	Yes	17	569.00	One-touch normal and high-speed dubbing; sync dub with auto reverse.
JVC	TDV1050TN	10-23	Yes	0.022	61		B/C/H	A/M	3	Yes	No	A/PH	E/R	No	0	No	17	700.00	
	TDV661TN	10-21	Yes	0.035	59		B/C/H	A/M	3	Yes	No	A/PH	E	No	0	No	12	419.95	
	TDR461TN	20-17	No	0.08	58		B/C/H	A/M	3	Yes	No	A/PH	E	Yes	0	No	10	279.95	
	TDW709TN	20-17	No	0.08	58		B/C/H	A	3	Yes	No	A	E	Yes	1	Yes	12	349.95	
	TDW309TN	20-17	No	0.08	58		B/C/H	A	3	Yes	No	A	T	Yes	1	Yes	11	279.95	
	TDW209TN	20-17	No	0.08	58		B/C/H	A	3	No	No	A	T	Yes	0	Yes	11	229.95	
	TDW315TN	20-17	No	0.08	58		B/C/H	A	3	Yes	No	A	E	Yes	0	Yes	11	259.95	
	TDW215TN	20-17	No	0.08	58		B/C/H	A	3	No	No	A	E	No	0	Yes	11	199.95	
KENWOOD	KX-W8060	20-18	Yes	0.06	57	65	B/C/H	A		Yes	Yes	A/P	E/R	Yes	0	Yes	11	329.00	High-speed dubbing; simultaneous recording in both wells; timer record and play.
	KX-W6060	30-17	Yes	0.08	58	67	B/C/H	A/M		Yes	Yes	A/P		Yes	0	Yes	9	239.00	High-speed dubbing.
	KX-W4060	30-17	Yes	0.08	58	67	B/C/H			Yes	Yes	A/P		Yes	0	Yes	9	229.00	As above.
	KX-W1060	30-13	Yes	0.3	57	66	B					A/P			0	Yes	9	119.00	
LUXMAN	K-373	15-20 ±3	Yes	0.045	58	74	B/C/H	A/M	3	Yes	Yes	P	E/R	No	2	No	17	750.00	
MARANTZ	SD-72(RI)	15-21 ±3	Yes	0.03	62		B/C/H	M	3	Yes	Yes	PH	T/E	No		No	23	599.00	Dual capstan; three inputs.
	SD-725(RI)	20-19 ±3	No	0.06	60		B/C/H		3	Yes	Yes	PH	T/E	Yes		Yes	21	599.00	Recording in both wells.
	SD-63(RI)	20-19 ±3	Yes	0.05	58		B/C/H	M	3	No	No	PH	T/E	No		No	18	349.00	
	SD-535(RI)	20-18 ±3	No	0.06	58		B/C/H		3	No	Yes	A	T/E	Yes		Yes	14	349.00	Auto reverse in both wells.
	SD-1020(RI)	20-18 ±3	No	0.06	58		B/C/H		3	No	Yes	A	T/E	Yes		No	14	349.00	
NAD	602	35-16 ±3	No	0.06	56	66	B/C	No	3	No	No	P	T	No	0	No	10	299.00	
NAKAMICHI	DR-1(RO)	20-21 ±3	Yes	0.06		72	B/C	M	3	No	No	P	T	No	0	No	13	929.00	Manual playback azimuth adjustment.
	DR-2(RO)	20-21 ±3	Yes	0.06		72	B/C	M	3	No	No	P	T	No	0	No	13	749.00	
	DR-3(RO)	20-20 ±3	No	0.11		70	B/C	M	3	No	No	P	T	No	0	No	12	429.00	
ONKYO	TA-201(RO)	30-18 ±3	No	0.07	58	78	B/C/H	M	3	No	No	PH	T	No	0	No	11	250.00	CD sync.
	TA-R301(RO)	30-18 ±3	No	0.07	58	78	B/C/H	M	3	No	No	PH	T	Yes	0	No	11	300.00	As above.
	TA-R401(RI)	30-18 ±3	No	0.07	58	78	B/C/H	M	3	Yes	Yes	PH	E/R	Yes	0	No	11	385.00	As above; two motors.
	TA-RW313	30-16 ±3	No	0.07	58	78	B/C/H	A	3	No	No	P	T	Yes	0	Yes	12	250.00	High-speed dubbing.
	TA-RW414	30-16 ±3	No	0.07	58	78	B/C/H	A	3	Yes	No	P	E/R	Yes	0	Yes	13	355.00	Recording in both wells.
	TA-RW505	20-17	Yes	0.065	58	78	B/C/H			Yes	No	A/P	T	Yes	0	Yes	13	410.00	
	Integra TA-RW909	20-17	Yes	0.065	58	78	B/C/H	A/M		Yes	No	A/PH	E/R	Yes	0	Yes	18	710.00	Record and quick reverse in both wells; separate power supply; power loading.

ANALOG CASSETTE DECKS

MANUFACTURER	Model (RI)=Remote Included, (RO)=Remote Optional	Frequency Response with Best Tape, Hz to kHz, ±dB	Monitoring Off Tape During Recording?	Wow & Flutter, Wtd. Peak, %	S/N without Noise Reduction, "A" Wtd., dB	S/N with Noise Reduction, "A" Wtd., dB	Noise-Reduction Circuit: Dolby B=B, Dolby C=C, Dolby S=S, HX Pro=H	Bias Fine Tuning: Auto=A, Manual=M	Number of Preset Bias/EQ Positions	Program Search?	Intro Scan?	Level Indicators: Average=A, Peak=P, Peak-Hold=PH	Counter Indications: No. of Turns=T, Elapsed Time=E, Remaining Time=R	Auto Reverse?	Number of Mike Inputs	Dual Wells?	Weight, Lbs.	Price, $	Notes
OPTIMUS	SCT-53	25-16	No	0.15	54	63	B	No	2	No	No	P	No	No	0	Yes	7	129.99	Auto level control.
	SCT-54	40-17	No	0.07	55	65	B/C/H	No	3	Yes	No	P	T/E	Yes	0	Yes	8	199.99	Blank skip.
	SCT-55	40-17	Yes	0.07	55	65	B/C/H	No	3	Yes	No	P	T/E	Yes	0	Yes	9	249.99	As above.
	SCT-5500						B	A	3			P		No		Yes		150.00	
	SCT-86	250-10 ±3	No	0.15	52	57	B		3	No	No	P	T	No	2	No		90.00	
PHILIPS	FC911	40-16	No	0.1	58	76	B/C		3	No	No	A/PH	T	Yes	0	Yes	11	199.95	
	FC931	40-16	No	0.1	58	76	B/C/H	A	3	Yes	No	A/PH	E/R	Yes	0	Yes	11	249.95	
PIONEER	CT-WM62R(RI)	20-19		0.09	58		B/C/H			Yes	No	PH	E/R	Yes	0	†	16	525.00	†One well, six-cassette changer; other well, normal. Dynamic playback EQ.
	CT-W703RS	20-20		0.09	57		B/C/S/H	A	1		No	PH	E	Yes	1	Yes	9	350.00	Dynamic playback EQ.
	CT-W603RS	20-16.5		0.09	57		B/C/S/H	A	1		No	PH	E	Yes	0	Yes	9	290.00	As above.
	CT-W503R	20-16.5		0.09	57		B/C/H				No	PH	E	Yes	0	Yes	9	260.00	As above; automatic noise-reduction selection in playback.
	CT-W403R	20-16.5		0.09	57		B/C/H				No	PH	E	Yes	0	Yes	9	225.00	
	CT-W103	30-16		0.09	56		B				No			No	0	Yes	8	150.00	
ROTEL	RD-965BX	30-18 ±3	No	0.06	55	73	B/C/H	M	3	Yes	No	P	T	No	0	No	13	399.90	
SANSUI	D-X519HXR	30-17 ±3	No	0.06†	50	70	B/C/H	A	3	Yes	No	P/PH	T	Yes	0	No	10	250.00	†Wtd. rms.
	D-X119W	30-13 ±3		0.15	50	60	B	A	3	No		A/P	T	Yes	0	Yes	9	124.95	High-speed dubbing.
	D-X219WR	30-13 ±3		0.09	58	65	B	A	3	Yes		A/P	T	Yes	0	Yes	10	199.95	
SHERWOOD	DD-6030C	20-19 ±3		0.06		76	B/C/H			Yes	No	A	E	Yes	1	Yes	12	325.00	Remote control via Sherwood receivers.
	DD-4030C	25-18 ±3		0.06		74	B/C/H			Yes	No	A	E	Yes	1	Yes	11	250.00	As above.
	DD-3010C	35-16.5 ±3		0.07		73	B/C/H			Yes	No	A	E	Yes	1	Yes	11	225.00	As above.
	DD-2010C	35-16 ±3		0.08		72	B/C				No	A	E			Yes	9	140.00	Remote pause via Sherwood receivers.
	DD-1010C	35-16 ±3		0.08		72	B				No	A	E			Yes	9	120.00	As above.
SONY	TC-RX311(RO)	30-15 ±3	No	0.07	58	73	B/C/H	A	3	Yes	No	A/P	E	Yes	0	No	9	250.00	
	TC-K615S(RO)	15-21 ±3	Yes	0.045	61	76	B/C/S/H	A/M	3	Yes	No	A/P	E	No	0	No	12	349.00	
	TC-W345	30-15 ±3	No	0.11	58	73	B/C	A	3	Yes	No	A/P	T	No	0	Yes	10	119.00	
	TC-WR445(RO)	30-18 ±3	No	0.11	58	73	B/C/H	A	3	Yes	No	A/P	E	Yes	0	Yes	10	169.00	
	TC-WR545(RO)	30-18 ±3	No	0.08	58	73	B/C/H	A	3	Yes	No	A/P	E	Yes	0	Yes	11	199.00	
	TC-WR645S(RO)	30-18 ±3	No	0.07	58	73	B/C/S/H	A	3	Yes	No	A/P	E	Yes	0	Yes	12	299.00	
SONY ES	TC-RX606ES	25-19 ±3	No	0.06	61	76	B/C/S/H	A	3	Yes	No	A/P	E	Yes	2	No	12	400.00	
	TC-K717ES	20-15 +1,-3	Yes	0.07	61	76	B/C/S/H	M	3	Yes	No	A/P	E	No	0	No	18	560.00	
	TC-K909ES	15-22 ±3	Yes	0.022	61	76	B/C/S/H	M	3	Yes	No	A/P	E	No	0	No	19	790.00	
	TC-WR801ES	20-17 +1,-3	Yes	0.04	61	76	B/C/S/H	A	3	Yes	No	A/P	E	Yes	0	Yes	11	430.00	Recording in both wells.
	TC-WR901ES	20-20 ±3	Yes	0.06	61	76	B/C/S/H	A	3	Yes	No	A/P	E	Yes	0	Yes	12	670.00	
TEAC	V-8000S(RI)	15-21 ±3	Yes	0.022	60		B/C/S/H	M	3	No	No	P/PH	E	No	0	No	24	1300.00	CD sync.
	V-7010(RI)	15-21 ±3	Yes	0.022	60		B/C/H	M	3	Yes	No	P/PH	E	No	0	No	20	1000.00	As above.
	V-5010(RI)	15-21 ±3	Yes	0.027	60		B/C/H	M	3	Yes	No	P	E	No	0	No	18	790.00	As above.
	V-3010(RI)	15-21 ±3	Yes	0.045	60		B/C/H	M	3	No	No	P	T/E	No	0	No	15	620.00	
	V-2020S	15-21 ±3	Yes	0.045		84	B/C/S/H	M	0	No	No	P	E	No	0	No	11	650.00	
	V-1010(RO)	15-21 ±3	Yes	0.045	60		B/C/H	M		No	No	P		No	0	No	13	400.00	
	V-600(RO)	25-19	No	0.06	59	79	B/C/H	A	3	Yes	Yes	PH	T	No	0	No	10	239.00	
	V-375	30-16	No	0.09	55	65	B	A	3	No	No	P	T	No	0	No	7	119.00	
	W-6000R(RI)	25-19	No	0.06	59		B/C/H	A	3	Yes	No	P	T	Yes	2	Yes	15	750.00	Bidirectional record and play; auto reverse in both wells; auto fade in/out.
	W-800R	25-19	No	0.06	59	79	B/C/H		0	Yes	Yes	P/PH	T	Yes	2	Yes	11	369.00	
	W-750R(RO)	25-19	No	0.06	59	79	B/C/H	A	3	No	No	PH	T	Yes	0	Yes	10	279.00	
	W-415	30-16	No	0.09	55	65	B	A	3	No	No	P	T	Yes	0	Yes	7	149.00	
	R-550(RO)	25-19	No	0.06	59	79	B/C/H	A	3	Yes	Yes	PH	T	Yes	0	No	10	289.00	
TECHNICS	RS-TR979	20-18 ±3		0.1	56	74	B/C/H	A		Yes				Yes		Yes	12	419.95	
	RS-TR575	20-18 ±3	Yes	0.1	56	74	B/C/H	A		Yes	No	PH		Yes		Yes	10	249.95	Two motors; record calibration; power loading.
	RS-TR474	20-18 ±3	Yes	0.1	56	74	B/C/H	A		Yes	No	PH		Yes		Yes	10	229.95	As above.
	RS-TR373	20-18 ±3	Yes	0.1	56	74	B/C/H	A		No	No	PH		Yes		Yes	10	199.95	Two motors.
	RS-TR232	20-17	Yes	0.1	56	74	B/C/H			Yes	No	P	T	Yes	0	Yes	11	199.95	High-speed editing.
YAMAHA	KX-380(RO)	20-19 ±3	No	0.07	58	74	B/C/H	M	3	Yes	Yes	P/PH	E	No	0	No	10	249.00	
	KX-580(RO)	20-20 ±3	No	0.05	60	80	B/C/S/H	A	3	Yes	Yes	P/PH	E	No	0	No	10	399.00	
	KX-670(RO)	20-21 ±3	Yes	0.07	60	76	B/C/H	A/M	3	Yes	Yes	P/PH	E/R	No	0	No	12	499.00	"Playtrim" adjustment.
	KX-R470(RO)	20-20 ±3	No	0.15	58	74	B/C/H	M	3	Yes	Yes	P/PH	T	Yes	0	No	11	379.00	As above.
	KX-W282(RO)	20-19 ±3	No	0.08	58	74	B/C		3	Yes	No	P	T	Yes	0	Yes	10	249.00	High-speed dubbing.
	KX-W382(RO)	20-20 ±3	No	0.08	58	74	B/C/H		3	Yes	No	P/PH	E	Yes	0	Yes	11	299.00	As above.
	KX-W582(RO)	20-20 ±3	No	0.08	58	74	B/C/H		3	Yes	No	P/PH	E	Yes	0	Yes	11	399.00	As above; surround processing.
	KX-W952(RI)	20-20 ±3	No	0.08	58	74	B/C/H		3	Yes	Yes	P/PH	R	Yes	0	Yes	18	729.00	"Playtrim" adjustment.

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Delco Electronics

BLANK TAPES & DISCS

ANALOG CASSETTE TAPE TYPE CODE
I — Normal Ferric
II — Chrome/ Chrome Equivalent
IV — Metal Particle

MANUFACTURER	Brand	Tape Type—See Code	ANALOG CASSETTE C-45 or C-46	ANALOG CASSETTE C-60	ANALOG CASSETTE C-74, C-75, or C-76	ANALOG CASSETTE C-90	ANALOG CASSETTE C-100	ANALOG CASSETTE C-120	DCC D-60	DCC D-90	DAT R-60	DAT R-90	DAT R-120	MD M-60	MD M-74	CDR CDR	Notes
BASF	Ferro Extra I	I		1.45		1.59	1.89										
	Chrome Extra II	II		1.89		2.29	2.79										
	Chrome Super II	II				2.99	3.33										
	Reference Maxima II	II		3.79		3.99	4.59										
	DCC Maxima									12.99							
	DAT										9.99	11.99	13.99				D-75, $10.99.
	MD Maxima													15.99	18.99		
DENON	R-150										16.99						
	R-180											18.99					
	R-DT										8.99	10.99	12.99				20-minute Demo-Master DAT, $7.99.
	MG-X	IV					8.99										
	HDM	IV			4.99	5.50	5.99										
	HD8	II		3.75	4.25	4.75	4.99										
	HD7	II			3.50	4.00	4.25										
	HD6	II			2.75	3.25	3.50										
	S•PORT	IV					3.49†										†Sold in two-pack only.
	S•PORT	II					2.49†										
	DX1	I		1.75		2.25											
DIC DIGITAL	HQ Series										7.19	7.69	8.19			31.99	R-10, $4.59; R-30, $7.99.
	R-DAT										6.19	6.87	7.43				R-10, $3.95. R-30, $5.29.
	CDR															†	†63 minutes, $22.00; 74 minutes, $25.00.
FUJI	DR-I	I		1.49		1.99											
	DR-II	II		2.49		2.99	3.49										
	FR-IIx	II		3.49		3.99	4.49										
	FR-IIx Pro	II		4.49		4.99	5.49										
	ZII	II		4.49		4.99	5.49										
	FR-Metal	IV		5.49		5.99	6.49										
	DAT										10.95	11.95	12.95				
	DCC								8.99	9.99							
	MD-Z													11.99	14.99		
GREENCORP	DAT										5.60	6.60	7.60				R-15, $5.00.
	XDS	I	.77	.84		.98											C-12, 64¢; C-32, 71¢.
	Music +	I	.83	.92		1.05											C-12, 66¢; C-32, 77¢.
	Genuine Chrome	II	.93	1.01	1.11	1.20	1.26										C-12, 74¢; C-32, 85¢.
JVC	GI	I		1.29		1.55											
	AFII	II		2.19		2.49											
	XFIV	IV				3.89											
	R-XD										7.99	9.50	10.95				R-100, $9.99.
LORAN	ESQ 90	II				5.50											
	Pro DAT										6.50	10.25	11.50				
MAXELL	UR	I	1.39	1.39		1.69											
	XLI	I	1.89	1.89		2.39	3.29										
	XLII	II	2.99	2.99		3.49	4.00										
	XLII-S	II		3.59		4.39	4.89										
	MX	IV		3.29		3.99											C-110, $4.49.
	MX-S	IV		4.39		5.29	5.89										
	DCC								11.49	12.79							
	DM										11.49	12 49	13.89				R-46, $9.79.
	MD													16.89	21.49		
MEMOREX	dBS	I	1.19	1.29		1.59		1.99									C-110, $1.79.
	CD2	II		1.79		1.99											C-110, $2.39.
	CDX2	IV				2.99											C-110, $3.49.
	MRX	IV				3.49											C-110, $3.99.
	DRX-DCC								7.99	9.99							
PANASONIC	Panasonic								9.49	10.99							D-45, $8.99; D-75, $9.99.
	Panasonic										9.99	10.99	11.99				R-46, $8.99.
RADIO SHACK	Supertape MIV	IV		7.99†		8.99†											†Two-pack. C-110, two-pack, $9.99.
	Supertape Premium MII	II		6.99†		7.49†	7.99†										†Two-pack. Type II metal tape.
	Supertape HD	II		6.49†		7.99††	9.99†										†Three-pack. ††Three-pack; five-pack, $12.99.
	Supertape Premium XR	I		3.99†		5.29†		9.59†									†Three-pack.
	Supertape LN	I		1.99†		2.39†		3.49†									†Two-pack. C-30, two-pack, $1.69.
RECOTON	RC	I		1.99†		1.99††											†Three-pack. ††Two-pack.
	SX	I		3.99†		4.49†	4.99†										†Two-pack.
	XR	II				6.99†											†Five-pack; ten-pack, $13.99.
	XCD	II					7.99†										†Two-pack
SONY	DT-RN										12.49	15.99	18.00				
	MDW													13.99	16.99		
	CDQ															29.00†	†74 minutes.
	HF	I		1.59		1.69		2.69									
	CDit	II		†	2.49	††	3.49										†C-54, $1.99. ††C-94, $2.99
	UX	II		2.49		3.19	3.69										
(Continued)	UX Pro	II		3.49		3.99											

BLANK TAPES & DISCS

MANUFACTURER	Brand	Tape Type—See Code	ANALOG CASSETTE C-45 or C-46	C-60	C-74, C-75, or C-76	C-90	C-100	C-120	DCC D-60	D-90	DAT R-60	R-90	R-120	MD M-60	M-74	CDR CDR	Notes
SONY (Continued)	Metal SR Super Metal Master	IV IV		2.99		3.49 29.00	3.99										
TDK	D	I		1.69		1.99		2.99									C-30, $1.49; C-50, $1.69.
	DS-X	I		2.49		2.99	3.69										
	SD	II		2.49		2.99	3.69										C-50, $2.49.
	SA	II		3.29		3.79	4.39										C-50, $3.29.
	SA-X	II		3.99		4.49	4.99										C-50, $3.99.
	MA	IV		2.99		3.99											C-110, $4.49.
	MA-X	IV		4.39		5.29	5.99										
	MA-XG	IV		16.99		18.99											
	DA-R										10.99	12.99	14.99				R-16, $8.99.
	MD-XG													13.99	17.49		
	DCC-XG								8.99	10.99							
	CD-R18															27.00†	†18 minutes.
	CD-R21															28.00†	†21 minutes.
	CD-R63															30.00†	†63 minutes. With ink-jet printable surface, $32.00.
	CD-R74															31.00†	†74 minutes. As above but $33.00.
3M BLACK WATCH	4040	IV			7.00		9.00										
	2020	II			6.00		4.00										
	2002									18.00							
	7707												20.00				
3M/SCOTCH	BX	I		1.69		1.99											
	CX	I		2.59		2.99											
	XSII-S	II		2.99		3.79	4.39										
	DAT										10.99	12.49	14.99				
	DCC								7.49	7.99							

ANALOG CASSETTE TAPE TYPE CODE
I — Normal Ferric
II — Chrome/ Chrome Equivalent
IV — Metal Particle

TRUE SUBWOOFERS

With phenomenal *true* deep bass extending below 20Hz with low distortion at a very affordable price. The HRSW10s and the HRSW12Vs will extend the bass of your stereo or video system for that "air shaking all around you" effect. *Here's what the experts are saying:*

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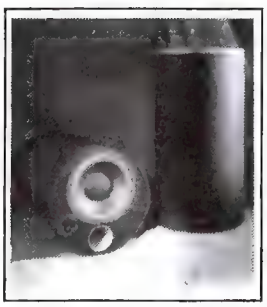

"Once you have heard what they can add to your system, you won't want to part with them. Ecstatically recommended!"
Gerald D. Burt, *Sensible Sound, Issue No. 49, Fall 1993*

"If you have a listening room of reasonable size, nothing can improve your stereo system as dramatically for $750 as the Hsu Research HRSW10"
Pete Aczel, *The Audio Critic, Issue No. 19, Spring 1993*

"I guarantee you this much; once you hear good clean bass, you'll be hooked for life. Highly recommended"
Dick Oshler, *Stereophile, Vol. 16 No. 3, March 1993*

"Truly awesome room shaking bass... +0, -3 dB 14.3 to 40Hz"
Don Keele, *Audio 11/92*

"Most effective subwoofer we have tested ... Best Buy"
Julian Hirsch, *Stereo Review 9/92*

"Bass extension was truly remarkable"
Robert Deutsch, *Stereophile Vol. 15 No. 4, April 1992*

"Delivered clean low bass at high levels ... work just splendidly"
David Moran, *Speaker Builder 3/92*

"Some of the most impressive subwoofer systems I've heard"
Peter Mitchell, *Stereophile Vol. 14 No. 3, March 1991*

HSU Research
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Here's what the experts said of our 100W, 25Hz prototype shown at the Winter CES (production units are 150W, 20Hz):

"...all of the non-boomy, stomach-massaging bass energy was coming from a single 12-inch powered subwoofer..."
Peter Mitchell, *Stereophile* Vol. 17 No. 4, April 1994

"...delivered enough punch to shake the sturdiest shelf..."
Brent Butterworth, *Video Magazine*, April 1994

"One of the most effective subwoofer demonstrations"
Gary Reber, *Widescreen Review* Vol. 3 No. 1, March 1994

Send for complete information on the HRSW10 or the new HRSW12V. *Write or call:*

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EQUALIZERS

MANUFACTURER	Model (RI)=Remote Included, (RO)=Remote Optional	Number of Channels	Number of Bands per Channel	Bandwidth, Octaves	Switched Tape EQ?	Unity Gain Control?	Rated Output, V rms	THD at Rated Output, %	S/N, dB, at Rated Output, "A" Wtd.	Variable Center Frequencies?	Variable Filter "Q"?	Boost/Cut Range, ±dB	Real-Time or Spectrum Analyzer?	Test Generator? Pink Noise=P, Warble Tone=W	With Calibrated Mike?	Number of Memories	Number of Tape Monitors	Subsonic Filter?	Video Inputs?	Price, $	Notes
AB INTERNATIONAL ELECTRONICS	131	1	31	1/3	No	Yes	20	0.01	110	No	No	6/12	No	No	No	0	0	Yes	No	339.00	
	215	2	15	2/3	No	Yes	20	0.01	110	No	No	6/12	No	No	No	0	0	Yes	No	349.00	
	231	2	31	1/3	No	Yes	20	0.01	110	No	No	6/12	No	No	No	0	0	Yes	No	599.00	
ANODYNE GROUP	Turbo S.E.	2	1							Yes	Yes	+6						Yes		799.00	For B & W Matrix series speakers; balanced version, $1099.00; mono version, balanced and unbalanced, $1599.00 per pair.
AUDIO CENTRON	AC-GE215	2	15	2/3	No	No	15	0.01	95	No	No	12	No	No	No	0	0	No	No	365.00	
	AC-GE131	1	31	1/3	No	No	15	0.01	95	No	No	12	No	No	No	0	0	Yes	No	365.00	
AUDIOCONTROL	C-131	1	30	1/3	No	Yes	7.5	0.002	112	No	No	15	No	No	No	0	1	†	No	529.00	Constant Q; balanced and unbalanced inputs and outputs. †Variable subsonic filter.
	R-130	2	30	1/3	No	Yes	7.5	0.002		No	No	15	Yes	P	Yes	0	1	No	No	649.00	Real-time analyzer for model above; balanced and unbalanced inputs.
	C-101 Series III	2	10	1	Yes	No	7.5	0.005	120	No	Yes	15	Yes	P	Yes	0	1	Yes	No	459.00	
	Ten Plus Series II	2	10	1	Yes	No	7.5	0.005	120	No	Yes	15	Yes	W	Yes	0	1	Yes	Yes	329.00	Stepped warble generator; 0-dB indicator.
	Ten Series II	2	10	1	Yes	No	7.5	0.005	120	No	Yes	15	No	No	No	0	1	Yes	Yes	229.00	
	Octave	2	10	1	Yes	No	7.5	0.008	118	No	Yes	12	No	No	No	0	1	Yes	No	159.00	
	Architect	2	6	Var.	No	No	7.5	0.005	120	No	Yes	15	No	No	No	0	1	†	No	189.00	For wall-mount speakers.
	Richter Scale Series III	2	6	1/2	Yes	No	8.0	0.005	120	No	Yes	12	Yes	W	Yes	0	1	Yes	No	349.00	Includes 24-dB/octave Linkwitz-Riley crossover and bridging adaptor (see also "Crossovers").
AUDIO DESIGN ASSOCIATES	Bass-Only EQ	1	1	Adj.			5	0.001	100	Yes	Yes	+30	No	No	No	1		No	No	330.00	
AUDIO "78"/OWL	Owl 1	2		1	No	Yes	5	0.05		Yes	No							Yes		389.00	For equalization of 78s, transcriptions, and mono LPs (see also "Preamps").
AUDIOSOURCE	EQ 8/Series II	2	10	1	Yes	No		0.03	80	No	No	12	Yes	No	No		1	No	No	159.95	
	EQ Eleven	2	10	1	Yes	Yes		0.03	85	No	No	12	Yes	No	No		2	No	No	199.95	
	EQ Twelve	2	10	1	Yes	Yes		0.015	98	No	No	12	Yes	P	Yes		2	Yes	No	299.95	
BRIGHT STAR AUDIO	EFC	2		1/3	No	No	10.5	0.02		No	No		No	No	No	0	0	Yes	No	399.00	For Bright Star Altair series loudspeakers.
CELLO LTD.	Audio Palette	2	6		No	No	15	0.005	80	No	No		No	No	No	0	0	No	No	15,000.	Requires external power supply, Master Supply, $3000.00; with multiple inputs, Audio Palette MIV, $17,000.
	Palette Preamplifier	2	6		No	No	9	0.005	80	No	No		No	No	No	0	2	No	No	6500.00	Includes external power supply (see also "Preamps").
DB SYSTEMS	DB-5	2	6				4	.0008	108	Yes		15								470.00	Model DB-2A power supply or DBP-1 cable required.
ELECTRO-VOICE	EQ-131	1	31	1/3	No	Yes	7.75	0.01	97	No	Yes	12	No	No	No	0	0	Yes	No	482.00	Balanced in and out.
	EQ-215	2	15	2/3	No	Yes	7.75	0.01	97	No	Yes	12	No	No	No	0	0	Yes	No	500.00	As above.
	EQ-231	2	31	1/3	No	Yes	7.75	0.01	97	No	Yes	12	No	No	No	0	0	Yes	No	770.00	As above.
ESOTERIC SOUND	Re-Equalizer	2	2	10	No	No	3.5	0.02	85	No	No	16	No	No	No	36	0	No	No	310.00	For replay of early LPs, 78s, and transcriptions.
GEMINI	PVX-30	2	15	2/3	No	Yes	5.5	0.03	90			12	No	No	No	0	0	Yes	No	229.00	
SOUND PRODUCTS	PVX-31	1	31	1/3	No	Yes	5.5	0.03	90			12	No	No	No	0	0	Yes	No	219.00	
HARMAN KARDON	EQ-8	2	10	1/3	Yes	Yes	2	0.02	†	No		12	No	No	No	0	1	††	No	329.00	†105 dB re: 0.5 V out. ††Variable subsonic filter.
HARRISON LABORATORIES	SEMOD	2	†	1/3	No	Yes	2		90	No	No	12	Yes	P	No	0	0	Yes	No	459.00	†Selectable, 1 to 30. Parametric crossover routes bands to outputs.
JRM	Remote Unit	2	6	1	Yes	Yes	7	0.001	110	No	No	8						Yes	Yes	855.00	JRM preamp or 3PBP crossover required; continuously variable loudness.
KENWOOD	GE-7030	2	14		Yes	No	9	0.006	100	Yes	No	12	Yes	No	No	11	1	No	No	379.00	
	GE-4030	2	7		Yes	No	5.4	0.006	100	Yes	No	12	Yes	No	No	10	1	No	No	249.00	
	KE-2060		7		Yes	No	4.5	0.01	92	Yes	No	10	No	No	No		1	No	No	149.00	
LANGEVIN	All-Discrete Pultec EQP1-A	1	18	Var.	No	Yes	10	1	90	Yes	Yes	10	No	No	No	0	0	No	No	1275.00	Balanced in and out; polarity reversal.

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"Our test and use of the AudioControl **C-101 Series III** left no doubt that it would be a first rate addition to *any* good audio system. Used wisely it can only improve the final sound."

Julian Hirsch, Stereo Review, July 1994

"I'm impressed by how little distortion and noise the **C-101** produces . . . it is outstanding in these regards."

Edward Foster, Audio, August 1994

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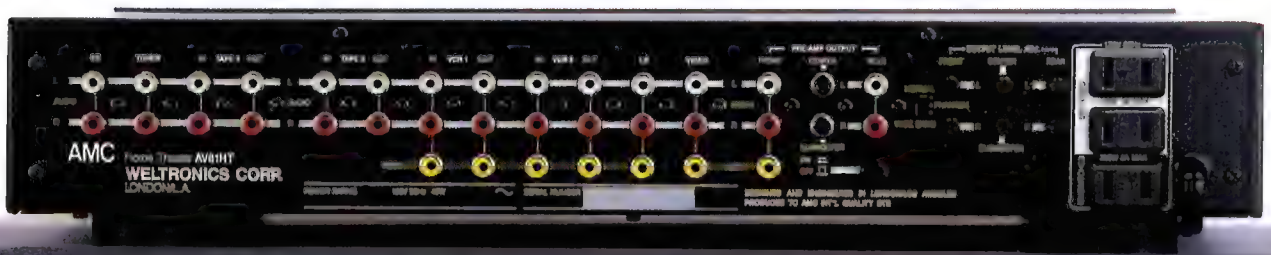
EQUALIZERS

MANUFACTURER	Model (RI)=Remote Included, (RO)=Remote Optional	Number of Channels	Number of Bands per Channel	Bandwidth, Octaves	Switched Tape EQ?	Unity Gain Control?	Rated Output, V rms	THD at Rated Output, %	S/N, dB, at Rated Output, "A" Wtd.	Variable Center Frequencies?	Variable Filter "Q"?	Boost/Cut Range, ±dB	Real-Time or Spectrum Analyzer?	Test Generator? Pink Noise=P, Warble Tone=W	With Calibrated Mike?	Number of Memories	Number of Tape Monitors	Subsonic Filter?	Video Inputs?	Price, $	Notes
MANLEY LABS	Enhanced Pultec EQP1-A	1	18	Var.	No	Yes	8	1	90	Yes	Yes	10	No	No	No	0	0	No	No	2150.00	Tube; balanced in; polarity reversal.
	Mid Frequency EQ	1	11	Var.	No	Yes	8	1	90	Yes	Yes	10	No	No	No	0	0	No	No	1750.00	As above.
	Contour Shelf EQ	1	6	Var.	No	Yes	8	1	90	Yes	Yes	10	No	No	No	0	0	No	No	2000.00	Tube.
	Playback EQ	1	6	Var.	No	Yes	8	1	90	Yes	Yes	10	No	No	No	0	0	No	No	1500.00	As above; five line inputs; polarity reversal.
MARCHAND	WM8-AA	2	1	3	No		8.8	0.01	110	Yes	Yes	+24	No	No	No	0	1	Yes	No	399.00	Bass correction and extension for acoustic-suspension speakers; kit, $249.00.
McINTOSH	MQ108	2	7	⅓	No	No	2.5	0.002	95	Yes	Yes	10	No	No	No	0	0	No	No	300.00	
MTX SOUNDCRAFTSMEN	EQ440 Pro	2	21	⅓	Yes	Yes	10	0.01	114	No	No	15	No	No	No	0	1	No	No	549.00	Differential comparator system; ISO center frequencies.
NEI	1520	2	15	⅔	No	Yes	22	0.003	90	No	Yes	12	No	No	No	0	0	No	No	299.00	Balanced inputs and outputs.
	3111	1	31	⅓	No	Yes	22	0.003	90	No	Yes	12	No	No	No	0	0	Yes	No	299.00	As above; 18-dB Butterworth infrasonic filter.
ONKYO	EQ-101	2	7	1	Yes	No	0.15	0.01	100	No	No	12	No	No	No	0	1	No	No	165.00	
	EQ-201	2	7	1	Yes	No	0.15	0.01	100	No	No	12	Yes	No	No	0	1	No	No	255.00	
	Integra EQ-35	2	12	1	Yes	Yes	0.15	0.01	100	No	No	12/6	No	P	No	0	2	No	No	355.00	
OPTIMUS	31-2025	2	10		Yes	Yes	10	0.015	95	No	No	12	Yes	No	No	0	2	No	No	120.00	
PIONEER	GR-777(RI)	2	10	⅓	Yes	Yes	0.15	0.02	110	No	No	10	Yes	No	No	5	1	No	No	410.00	
	GR-555	2	7	⅓	Yes	Yes	0.15	0.02	104	No	No	10	Yes	No	No	0	1	No	No	260.00	
	GR-470(BK)	2	7	⅓	Yes	Yes	0.15	0.03	106	No	No	10	No	No	No	0	1	No	No	135.00	
RANE	THX 44	4	13	⅓	No	No	3.5	0.015	120	Yes	Yes	6	No	No	No	0	0	No	No	1299.00	11-band graphic and 2-band parametric on left, center, and right channels; 2-band parametric on subwoofer channel.
	SSE 35	3	11	⅔	No	No	3.5	0.015	120	No	No	6	No	No	No	0	0	No	No		Unequalized stereo subwoofer output; includes crossover (see also "Crossovers").
	ME 60	2	30	⅓	No	Yes	1.2	0.008	94	No	No	12	No	No	No	0	0	Yes	No	669.00	Constant Q.
	ME 30	1	30	⅓	No	Yes	1.2	0.009	92	No	No	12/6	No	No	No	0	0	Yes	No	389.00	As above.
	ME 15	2	15	⅔	No	Yes	1.2	0.009	92	No	No	12/6	No	No	No	0	0	Yes	No	399.00	As above.
	PE 17	1	5	.03-2.0	No	Yes	1.2	0.005	98	Yes	Yes	+12, -15	No	No	No	0	0	Yes	No	499.00	Parametric.
	FPE 13	1	3	.03-2.0	No	Yes	1.2	0.015	92	Yes	Yes	+15, -20	No	No	No	0	0	Yes	No	299.00	As above.
RESONANCE	Active Bass Circuit 1.0	3	1		No		4	0.005	87	Sel.	No	12	No	No	No	0	0	Yes	No	349.00	Parametric; center frequency (20 to 60 Hz), selectable via modules, shifts upward slightly at high signal levels; includes subwoofer crossover and limiter; balanced and unbalanced inputs and outputs (see also "Signal Processors" and "Crossovers").
SESCOM	R/S PA	1	3	Var.	Yes	Yes		0.1	80	Yes	Yes	12	No	No	No	0	0	No	No	200.00	Parametric; balanced inputs and outputs; unbalanced cable assembly available; half-rack size; kit, $135.00.
	PO-16	1	1		No	No	6	0.1	80	Yes	No	15	No	No	No	0	0	No	No	91.50	Parametric; requires PO-1 power supply.
	PO-40	1	5		No	No	6	0.1	80	No	No	6	No	No	No	0	0	No	No	104.00	Requires PO-1 power supply
SONY	SEQ-711(RI)	2	7													10			No	240.00	
SPL	Classic Vitalizer	2			No	No		0.002	82	No	Yes		No	No	No	0	0	†	No		†Variable subsonic filter.
	Stereo Vitalizer	2			No	No		0.002	82	No	Yes		No	No	No	0	0	†	No		
	Optimizer	4			No	No		0.007	96	No	Yes	12	No	No	No	0	0	†	No		Parametric.
SYMETRIX	SX201	1	3	.05-3.0	No	Yes	6	0.025		Yes	Yes	+15, -30	No	No	No		0	No	No	279.00	Balanced inputs and outputs.
TEAC	EQA-220	2	10	⅓	Yes	No		0.01	90	No	No	12	Yes	No	No	0	1	No	No	139.00	Line/tape input select; source/tape monitor.
	EQA-110	2	10	⅓	No	No		0.01	90	No	No	12	No	No	No	0	1	No	No	99.00	Line/tape input select.
TECHNICS	SH-GE70	2	7				1	0.03	105				Yes			12	1		No	199.95	
	SH-8038	2	7				1	0.01	110				No				1		No	129.95	
	SH-8017	2	7				1		110				No				1		No	109.95	
YAMAHA	EQ-70	2	10	1	Yes	Yes	5.4	0.005	105	No	No	12	No	No	No	0	1	No	No	199.00	
	EQ-550	2	10		Yes	Yes	1		105	No	No	12	Yes	P	Yes	0	1	Yes	No	399.00	

Nice Rear.



CD, Tuner, 2 Audio Tape Loops, 2 VCR Tape Loops, Laser Disc, Video Inputs, Sub woofer crossover, 6 Channels of output with individual adjustment. What a rear! Take a look at the rest...

Home Entertainment Center

Designed from the REAR to the front, our product team considered every simple and complex hook up needed for a serious Dolby Pro Logic pre-amplifier. Actually we designed it for ourselves, the most critical component necessary to put together a great Home Theater. Then we designed a remote control, so simple, that even your parents could use it. We took a look at those super theater systems and built in some of the same professional features like Sound Pressure Level (SPL) matching.

We added specifically-designed amplifiers and a powered sub woofer, small yet powerful enough to rattle your windows. Together these components are called System 2. We think our 25 years of passion and experience paid off.

Here are a few serious design reasons why our System 2 should be your Home Theater choice..

1. System Building Flexibility so unusual it guarantees your long term entertainment needs are met no matter how many components you buy.

2. Exceptional Audiophile Circuits offering high resolution (clear sound) with a dynamic range of greater than 115 dB (Enough to play the 1812 Overture loud).

3. Dolby Time Link Technology recently patented plus newly developed micro processors for steering sound effects to your speakers.

4. Dynamic Range Greater Than 100dB in Pro Logic combined with our Dolby circuit's super low distortion (listen to the center channel speaker) the dynamics are immediately felt.

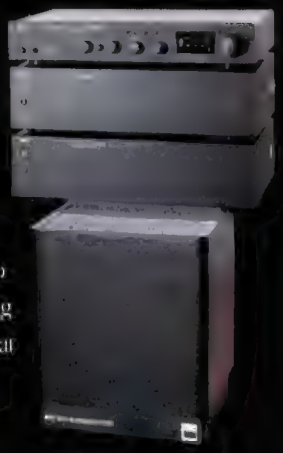
5. Distributed Power using two audiophile quality amplifiers delivering 270 watts across your three front speakers with 45 watts for each surround speakers.

6. Low Distortion Bass delivered by our powered sub woofer using our unique Negative Output Impedance Amplifier circuit produces clean bass response down to 30Hz @ 102 dB.

7. Matching Sound Pressure Level Exactly for all six speakers is practically automatic using our external microphone and built-in SPL meter.

There's so much more to cover. Why not go down to your nearest AMC Dealer and bring your favorite movie or give us a call direct, at 1-800-321-6396. Find our for yourself what our System 2 is all about and

...check out our rear.



System 2

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AMBIENCE & SURROUND SOUND PROCESSORS

MATRIX CODE
A—Ambisonics
D—Dolby Surround
DP—Dolby Pro Logic
THX—THX Certified
DM—Dynaco Matrix
SQ—SQ
O—Other

OUTPUT CODE
2F —Left & Right Front
3F —Left, Center, & Right Front
2B —Left & Right Back
3B —Left, Center, & Right Back
2S —Left & Right Sides
SW—Subwoofer

MANUFACTURER	Model (RI)=Remote Included, (RO)=Remote Optional	Matrix—See Code	UNIT TYPE: Time Manipulation: Delay=D, Reverb=R	UNIT TYPE: Other Manipulation Techniques: Frequency Shaping=F, Comb Filter=C, Phase Manipulation=P, Other=O	UNIT TYPE: Number and Use of Outputs—See Code	DELAY FUNCTIONS: Delay Time, mS	DELAY FUNCTIONS: Number of Hall/Room Simulations	DELAY FUNCTIONS: Hall/Room Adjustments: Volume=V, Shape (Height/Width Ratio)=S	Continuous Amp Power, Watts per Channel	THD, %	S/N Ratio, "A"-Wtd., dB	Channel Separation, dB	Stereo Simulation?	Number of Tape Monitors	Video Inputs?	Price, $	Notes
ACURUS	ACT 1	DP	D		3F, 2B, SW	5-40	3						No	1	Yes	899.00	
ADCOM	GSP-560(RI)	DP/O	D/R	F/P/O	3F, 2B, SW	40-15	3		80 x 1, 40 x 2	0.09	100		Yes	1	No	600.00	
	GTP-550(RI)	DP/O	D/R	F/P/O	3F, 2B, SW	15-100	3			0.005	95		Yes	4	Yes	800.00	A/V tuner/preamp (see also "Tuners" and "Preamps").
	GTP-600(RI)	DP/O	D/R	F/P/O	3F, 2B, SW	15-100	3			0.005	95		Yes	4	Yes	1000.00	As above; S-video and composite-video inputs.
AMC	Pro 7	DP	D	O	3F, 2B, SW												
ARCAM	Theta One(RI)	DP/O			†		1		50 x 2, 25 x 3				No	2	4	1900.00	Dolby 3 Stereo; S-video and composite-video in and out. †Line, 3F, 2S, and SW; speaker, 3F and 2S.
AUDIO DESIGN ASSOCIATES	SSD-66	DP	D		3F, 2B, SW	0-40				0.03		35	Yes			1799.00	
	SSD-66THX	DP/THX	D		3F, 2B, SW	0- 97.5	6			0.003		35	Yes			2999.00	
AUDIOFILE HOME THEATER	MTVS-1(RI)	DP	D		3B, SW	30-50	4	V	30 x 3	0.5	90		Yes	1	Yes	229.99	
AUDIOSOURCE	SS-Three Series II(RI)	DP	D	C/P	3F, 2B, SW	20 or 30	2		30 x 2		90	54	Yes	1	No	349.95	With AudioSource VS-One center-channel speaker, LS Ten/A surround speakers, and cable, $479.95 (SS-3001 System).
	SS-Four(RI)	DP	D	C/P	3F, 2B, SW	30 or 50	2		24 x 2		90	54	Yes	1	No	299.95	As above but $429.95 (SS-4001 System).
BANG & OLUFSEN	AV-7000	DP		O	3F, 2B, SW	20.4			†	0.2			No		Yes	1999.00	†Center, 45 watts. Operated by B & O Beolink 1000 audio system remote; allows cable converter and video equipment to be controlled by Beolink 1000.
B & K COMPONENTS	AVP1000(RI)	DP	D		3F, 2B, SW	1-130	8	V		0.02	89	70	No	2	4	998.00	A/V tuner/preamp (see also "Tuners" and "Preamps"); balanced outputs.
	AVP2000(RI)	DP	D		3F, 2B, SW	1-130	8	V		0.02	89	70	No	2	7	998.00	Two-zone A/V preamp (see also "Preamps"); balanced outputs.
	AVP3000(RI)	DP/O	D		3F, 2B, SW	1-130	8	V		0.02	89	70	Yes	2	7	1498.00	As above; cinema surround
CARVER	C-20V(RI)	D/DP/O	D/R	F/C/P/O	3F, 2B	0-90	2	S		0.01	80	75	Yes	4	Yes	1000.00	A/V preamp (see also "Preamps"); DSP; on-screen TV display.
	C-15V(RI)	D/DP/O	D/R	F/C/P/O	3F, 2B, SW	0-90	2	S		0.01	85	75	Yes	4	Yes	800.00	A/V multi-room preamp (see also "Preamps"); DSP; center-channel gain control.
	CT-27V(RI)	D/DP/O	D/R	F/C/P/O	3F, 2B, SW	0-90	2	S		0.01	85	75	Yes	4	Yes	850.00	A/V tuner/preamp (see also "Tuners" and "Preamps"); DSP; center-channel gain control.
	CT-29V(RI)	D/DP/O	D/R	F/C/P/O	3F, 2B, SW	0-90	2	S		0.01	85	75	Yes	4	Yes	1200.00	As above; multi-room; on-screen TV display.
	CMV-1185 (RI)	D/DP/O	D/R	F/C/P/O	3F, 2B, SW	0-90	1	S	80 x 2, 90 x 1, 35 x 2	0.01	85	50	Yes	2	Yes	850.00	A/V amp (see also "Amps"); center-channel gain control.
	DPL-20(RI)	D/DP/O	D	P/O	3F, 2B, SW	20 or 30	2			0.5	80	30	Yes	1	No	300.00	
CHASE TECHNOLOGIES	HTS-1	O			3F, 2B							50	No			99.95	Passive surround matrix; center-channel line output; surround line and speaker outputs.
COGENT RESEARCH	PN1	O	No	No	4F		0			0.001	112		No	0	No	990.00	Simultaneous Polyphonic Isolator, separates stereo into four front channels to re-create soundstage and ambience.
	PN2	O	No	No	4F		0			0.002	106		No	0	No	750.00	As above.
	PN4	O	No	No	4F		0			0.002	104		No	0	No	399.00	As above.
	PN3	O	No	No	3F		0			0.002	103		No	0	No	299.00	As above but three front channels with dual center-channel output.
COUNTERPOINT	HC-808(RI)	DP	D	F/P/O	3F, 2B, 2SW	20-50				0.01	90	60	Yes	1	No	1295.00	Motor-driven pots.
DENON	AVR-800(RI)	DP/O	D		3F, 2B	15-30	2		60 x 3, 15 x 2				No	1	Yes	500.00	A/V receiver (see also "Receivers").
	AVR-1000 (RI)	DP/O	D/R		3F, 2B	6-30	6		70 x 3, 20 x 2	0.08, 0.1			No	2	Yes	700.00	As above; DSP for surround and ambience modes; adjustable parameters.
	AVR-3000 (RI)	DP/O	D/R	F/P	3F, 2B	0-150	9	V	110 x 3, 35 x 2	0.03, 0.05			No	2	Yes	1400.00	As above; two remotes.
	AVR-1500 (RI)	DP/O	D/R	F/P	3F, 2B	0-50	9	V	70 x 3, 20 x 2	0.08	92		No	2	Yes	750.00	A/V receiver with RDS (see also "Receivers")
	AVR-2500 (RI)	DP/O	D/R	F/P	3F, 2B	0-50	9	V/S	80 x 3, 25 x 2	0.05	92		No	2	Yes	1000.00	As above; on-screen TV display.
	AVC-3030 (RI)	DP/O	D/R	F/P	3F, 2B	0-150	9	V	110 x 3, 35 x 2	0.03, 0.05						1350.00	A/V amp (see also "Amps"); DSP for surround and ambience modes; adjustable parameters; on-screen TV display; two remotes.
	AVP-5000 (RI)	DP/O	D/R	F/P	3F, 2B, SW	0-150	6	†		0.005	105		No	4	Yes	2500.00	Digital processing preamp (see also "Preamps") with two DSP units, two A/D converters, and six D/A converters; parametric EQ. †Volume and liveness adjustments.
DYNACO	QD-1/IIL	DM			3F, 2B										No	89.95	Passive unit; no additional amps required; with double banana jacks, QD-2, $140.00.
ELITE	SP-91D	D/DP	D	F/P	3F, 2B, 2S, SW	1-50	8	V/S			95		Yes		No	1000.00	18-bit D/A conversion.
FOSGATE-AUDIONICS	Three-A	DP/THX/O	D	O	3F, 2B, 2S, 4SW	15-70				0.05	100	45	Yes	1	Yes	2799.00	A/V preamp (see also "Preamps").
	Four	DP/O	D	O	3F, 2B, SW	15-45				0.05	100	45	Yes	1	Yes	999.00	As above.
	Five	DP/O	D	O	3F, 2B, SW	15-45				0.05	100	45	Yes	1	No	599.00	

The three most important letters in home theatre...

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Others are struggling to make home theatre sound almost as good as your local theatre. We've surpassed it. Others tell you how home theatre must always be done. We've customized it. We know that one size doesn't fit all. You define your needs, and we will help our dealer design a custom system based upon your personal requirements.

The heart of the American Custom Theatre is the Acurus ACT I Surround Sound Processor. When combined with high quality amplification, such as the Acurus 200X3, and the proper speakers for your listening environment, it will surpass the sound system in you local movie theatre. Now the best seat in the house, is in your house.

On-screen programming makes the ACT I as easy to use as your TV. Hand crafted in America, it has separate glass epoxy circuit boards for the three input audio section, three input video section and power supply. Utilizing 1% metal film resistors and the most advanced surround sound processing integrated circuit, the Acurus ACT I has a smooth and refined sound that surpasses processors costing several times the price. Brought to you by Mondial Designs Ltd., acclaimed in Europe, Asia and America for engineering the best value in quality audio components.

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AMBIENCE & SURROUND SOUND PROCESSORS

MATRIX CODE
A—Ambisonics
D—Dolby Surround
DP—Dolby Pro Logic
THX—THX Certified
DM—Dynaco Matrix
SQ—SQ
O—Other

OUTPUT CODE
2F —Left & Right Front
3F —Left, Center, & Right Front
2B —Left & Right Back
3B —Left, Center, & Right Back
2S —Left & Right Sides
SW—Subwoofer

MANUFACTURER	Model (RI)=Remote Included, (RO)=Remote Optional	Matrix—See Code	UNIT TYPE: Time Manipulation: Delay=D, Reverb=R	UNIT TYPE: Other Manipulation Techniques: Frequency Shaping=F, Comb Filter=C, Phase Manipulation=P, Other=O	UNIT TYPE: Number and Use of Outputs—See Code	DELAY FUNCTIONS: Delay Time, mS	DELAY FUNCTIONS: Number of Hall/Room Simulations	DELAY FUNCTIONS: Hall/Room Adjustments: Volume=V, Shape (Height/Width Ratio)=S	Continuous Amp Power, Watts per Channel	THD, %	S/N Ratio, "A" Wtd., dB	Channel Separation, dB	Stereo Simulation?	Number of Tape Monitors	Video Inputs?	Price, $	Notes
HARMAN KARDON	AVP-1A(RI)	DP/THX/DM/O	D/R	F/C/P/O	3F, 2B, 2S, 4SW	15-45	9	V/S		0.05	95	50	Yes	1	6	2799.00	Digital servo logic.
	AVP-2(RI)	DP/DM/O	D/R	F/C/P/O	3F, 2B, SW	15-45	7	V/S		0.05	90	50	Yes	1	6	1049.00	As above.
	AVR20	DP	D		3F, 2B	15-30	1		50 x 3, 25 x 2	0.09	92	40	Yes	3	3	529.00	
	AVR25	DP	D		3F, 2B	8-96	2		65 x 3, 25 x 2	0.09	92	40	Yes	3	4	769.00	
	AVR30(RI)	DP/O	D	F/O	3F, 2B, 2SW	15-30	20	V	50 x 3, 20 x 2	0.09	98	40	Yes	4	6	1149.00	On-screen TV display.
JBL	The Director	DP			3F, 2B	20			†	0.1	85					299.00	†Center, 25 watts; rear, 25 watts x 2. Preamp out for all channels.
JVC	XPA1010(RI)	O	D/R	F/O	4F, 2B	0-200	20	V/S		0.002	110		No	1	No	1200.00	Compensation for listening room size and reverb, and source reverb.
	SUA400(RI)	D/O	D	F/P	2F, 2B	15-30	2		10 x 2	0.5	85		Yes	1	No	305.00	
KINERGETICS RESEARCH	KSP-2(RI)	DP/THX	D	O	3F, 2B, SW	10-30	0			0.01	†		Yes	0	No	4500.00	†90 dB in THX. External power supply; upgradable remote.
LEXICON	CP-1 Plus(RI)	D/DP/O	D/R	F/P/O	3F, 2B, 2S, SW	†	27	V/S		0.05	85	40 Min.	Yes	1	No	1595.00	†0 mS to 14 S. Auto azimuth; true digital Pro Logic.
	CP-2(RI)	D/DP/O	D	F/P/O	3F, 2B, SW	16-32				0.05	85	40	Yes	0	No	995.00	As above.
	CP-3 Plus(RI)	D/DP/THX/O	D/R	F/P/O	3F, 2B, 2S, SW	†	9	V/S		0.025	90	40 Min.	Yes	1	Yes	3200.00	As above; A/V preamp (see also "Preamps"); stereo surround; on-screen TV display; two remotes.
LIRPA LABS	U8-IT2	D/O/B D/O/B D/O	D†	O	3F, 2F, 2B, 3B, 16SW	†	††		Var.	50.3	2.5	½	Var.	½	Not	730.94	†15 mins. inbound, 20 outbound (75 on L.I.E.). ††Presets include "Concert Hall, Coughs" and "Jazz Club, Drunks at Bar." Optional Nearly Almost Virtual Reality system, $4.99.
MARANTZ	AV-600THX	DP/THX	D		3F, 2S, 2SW	10-99	4						Yes	1	Yes	1099.00	A/V preamp with AM/FM tuner.
	EC-500	DP	D		3F, 2S	10-30	3						Yes	1	Yes	1099.00	As above; includes CD player.
	AV-500	DP	D		3F, 2S	10-90	4						Yes	1	Yes	699.00	A/V preamp; color picture-in-picture.
MERIDIAN	565	A/D/DP/THX/SQ/O	D	F/C/P/O	†	††		V/S		.00001	104	90	Yes	0	Yes	3600.00	†16 user-configured outputs (eight analog,eight digital). ††0 mS to 1 S. On-screen TV display; 12-character alphanumeric display; DSP.
MORDAUNT-SHORT	Decoder One	DP	D		3F, 2B, SW	16			†		80	35	Yes	1	No	549.00	†Center, 30 watts; rear, 30 watts x 2. Alphanumeric display.
NAD	910(RI)	DP/O	D		3F, 2B, SW	20-30	3			0.03		25		2	3	599.00	
	917(RI)	DP/O	D		3F, 2B, SW	20-30	3			0.03	86	25		2	3	799.00	A/V preamp; AM/FM tuner with 40 presets; on-screen TV display; remote governs other NAD units.
ONKYO	ES600PRO (RI)	DP/O	D		2B	20	2			0.9	79		No		No	410.00	
PARAMOUNT PICTURES	DPL-2(RI)	DP	D		3F, 2B, SW	15-30	0			0.25	80	65	Yes	0	No	259.95	
	DPL-3(RI)	DP	D		3F, 2B, SW	15-30	0		†	0.25	80	65	Yes	0	No	329.95	†Center, 25 watts; rear, 12.5 watts x 2.
PARASOUND	P/SP-1000 (RI)	DP	D		3F, 2B, SW	15-30	4			0.005	105	60	No	2	3	750.00	S-video inputs and outputs; auto and manual bypass.
	P/SP-2000 (RI)	DP/THX	D		3F, 2B, SW	15-30	5			0.005	105	60	No	2	3	1150.00	As above.
PROCEED	PAV(RI)	DP/THX	D	F/P/O	3F, 2B, SW	15-30	0			0.03	80		Yes	4	4	4195.00	Multi-zone A/V preamp (see also "Preamps"); on-screen programming.
PROTON	SD-1000(RI)	O		F/P	3F, 3B, SW			V		0.008	100	58	No	1	No	600.00	Enhanced logic; four- to seven-channel surround.
ROTEL	RSP-960AX	DP	D		3F, 2S, SW	20 or 30	3	V		0.025	125	35	Yes	1	2	599.90	Adjustable subwoofer crossover frequency and level.
SOUNDSTREAM TECHNOLOGIES	C 2THX(RI)	DP/THX/DM/O	D/R	F/C/P/O	3F, 2B, 2S, 4SW	15-30	9	V/S		0.05	95	40	Yes	1	6	2795.00	A/V preamp (see also "Preamps"); two S-video inputs.
SRS LABS	AK-100 Retriever	O		†	2F								Yes			299.00 179.00	†Sound Retrieval System.
SSI SURROUND SOUND	System 3000 (RI)	DP	D		3F, 2B, SW	15-30	3		25 x 2	0.25	80	65	No		No	249.00	
	System 3200 (RI)	DP	D		3F, 2B, SW	15-30	3		25 x 2	0.25	80	65	No		No	299.00	
	System 4000II(RI)	D/O	D		3F, 4B, SW	10-30	3		45 x 2	0.25	80	85	No	1	4	499.00	
	System 5000	DP	D		3F, 2B, SW	5-40	3		50 x 2	0.25	80	65	No	1	Yes	449.00	A/V preamp with multi-media input/output port (see also "Preamps"); S-video inputs.
TECHNICS	SH-GE90	O					6			0.08	86					349.95	Digital sound processor with parametric EQ; six additional "sound" presets; two mike inputs; karaoke/voice mute; spectrum analyzer.
YAMAHA	DSP-A2070 (RI)	DP/O	D/R	F/O	5F, 2B, 2SW	1-49	24	V	80 x 3, 25 x 4	0.015	96	60	Yes	1	Yes	1999.00	Digital sound-field processing.
	DSP-A970 (RI)	DP/O	D/R	F/O	5F, 2B, SW	1-49	23	V	65 x 3, 22 x 4	0.015	96	60	Yes	†	Yes	1299.00	As above.†Selectable record out.
	DSP-A780 (RI)	DP/O	D/R	F/O	3F, 2B, SW	1-49	16	V	65 x 3, 25 x 2	0.015	96	60	Yes	†	3	899.00	As above.
	DSP-E1000 (RI)	DP/O	D/R	O	5F, 2B, SW	1-49	23	V/S	80 x 1, 25 x 4	0.015	96	65	Yes	1	1	999.00	As above.
	DSP-E580(RI)	DP/O	D/R	O	3F, 2B, SW	1-49	16	V	25 x 3	0.03	98	65	Yes	1	1	699.00	As above.

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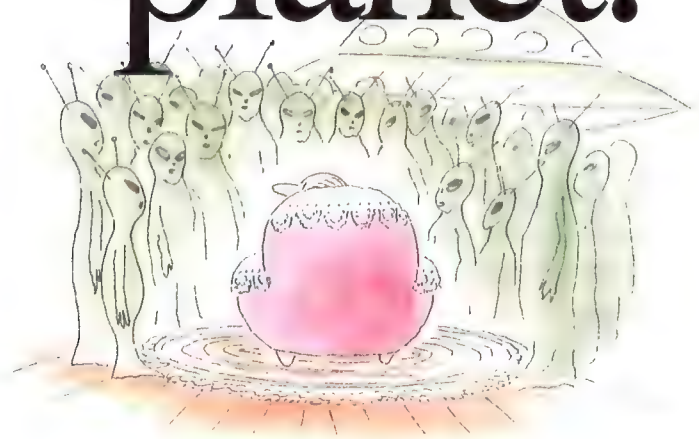

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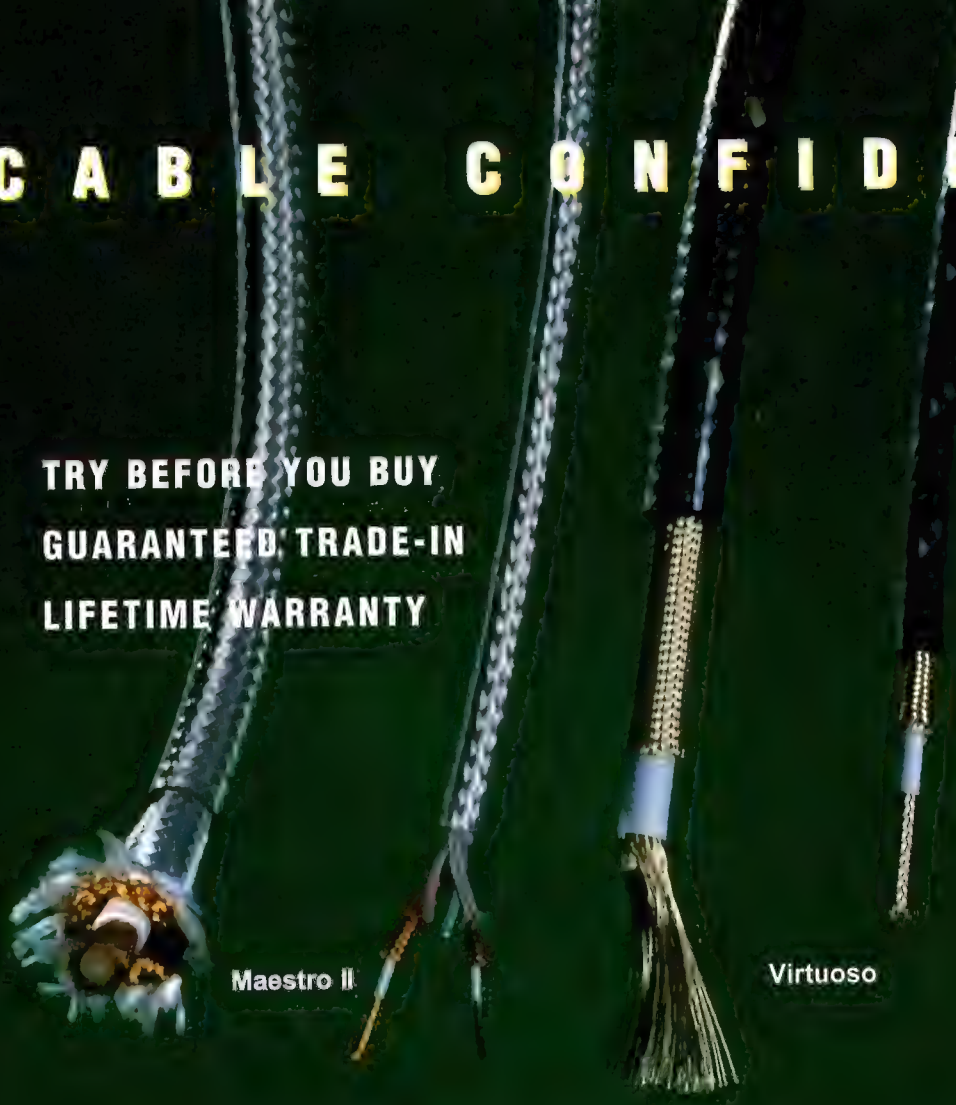
SIGNAL PROCESSORS

MANUFACTURER	Model (RI)=Remote Included, (RO)=Remote Optional	Type of Processing	Function: Closed Loop=C, Open Loop=O, Transient=T	Application: Tape Recording=R, Phono=P, FM=F, Universal=U	Simultaneous Encode/Decode?	Degree of Noise Reduction, dB @ Hz	Record=R, Play=P, Both=RP	THD, %	Frequency Response, Hz to kHz, ±dB	Price, $	Notes
AUDIOCONTROL	Phase Coupled Activator Series II	Proprietary Digital Bass Restoration	O	U	No		RP	0.005	25-20 ±0.5	299.00	Speaker and line-level inputs (see also "Crossovers").
BROOKLINE TECHNOLOGIES	VS201 Volume Stabilizer	Compressor/ Limiter	O	U			RP	0.15	20-20 ±3	119.50	Increases low-level signals; 2:1 and 10:1 compression; external power supply.
	VS301 Volume Stabilizer	Compressor/ Limiter	O	U			RP	0.1	20-20 +0,-3	149.50	Increases low-level signals; threshold, -50 to +10 dBm; external power supply; with headphone jack and variable-level outputs, VS311, $179.50.
DB SYSTEMS	DB-7	Polarity Inverter/ Subsonic Filter	O	U			RP	0.003	20-20 +0,-0.2	205.00	Requires DB-2A power supply, $125.00.
DGX AUDIO	DDA-1	Phase Correcting Deconvolution	O	R/F	No		P	0.01	20-20 ±0.1	2995.00	Processor/amp with D/A conversion for loudspeaker correction (see also "Amps"); includes two DDL-1 speakers.
	DDP-1	Phase Correcting Deconvolution	O	R/F	Yes		P	0.01	20-20 ±0.1	995.00	As above but processor/preamp without speakers (see also "Preamps").
DIGITAL DOMAIN	VSP/S	†		U			RP	0.001	0-22.5 ±0.05	1495.00	†Sampling-rate converter and jitter-reduction device. Six digital inputs and outputs; upgradable to model below.
	VSP/P	†		U			RP	0.001	0-22.5 ±0.05	1995.00	As above but nine digital outputs; external processor loop; status-bit conversion.
KAB ELECTRO-ACOUSTICS	Souvenir-STD	†	O	P		Varies	P	0.07	30-15	295.00	†For replay of 78s; eight selectable EQs; two-speed Dynamic NR; scratch filter; right or left groove-wall select; mono with stereo bypass; MM phono only (see also "Preamps").
	Souvenir-INL	†	O	P		Varies	P	0.07	30-15	395.00	†As above plus impulse noise limiting.
LT SOUND	VE3	†	O	U			RP	0.03	20-20 ±1.5	1285.00	†Vocal eliminator/enhancer. Upgradable DSP software.
	VE3+	†		U	Yes		RP	0.03	20-20 ±1.5	1995.00	†As above with key transposer. Upgradable DSP software.
	UVP	†	C/O	U		15 @ 3k	RP	0.03	20-20 ±1.5	1149.00	†Vocal processor with parametric EQ, delay/reverb, compressor, and de-esser. Upgradable DSP software.
	CM-1	Single-Ended NR	O	U		20 @ 3k	RP	0.03	20-20 ±1.5	795.00	Reduces hum, tape hiss, and LP noises; upgradable DSP software.
	DKT+	Key Transposer/ Harmonizer	O	U			RP	0.03	20-20 ±1.5	995.00	Upgradable DSP software.
	CLX-2	Compressor/ De-Esser/ Expander	O	U			RP	0.03	20-20 ±0.5	995.00	
MARANTZ	AX-1000	Audio Computer		U	Yes				20-20 ±0.1	15,000.	Digital EQ, reverb, hall ambience, compander, LP scratch eliminator, tester, and spectrum analyzer; automatic digital room-acoustic compensation.
PACKBURN	323 A	Transient, Dynamic NR	O/T	U	No	Varies	RP	0.05	Sel.	2650.00	Mono/stereo; has three NR processors.
R/AUDIO	PS-3010	Compressor/ Limiter	C	U				0.05	8-20 ±1.0	139.95	Stereo or dual mono operation; balanced inputs; versions for -10 dB or +4 dB input.
RESONANCE	Active Bass Circuit 1.0	†	O	U			P	0.005		349.00	†Line-level subwoofer processor. Up to 16-dB compression; crossover at 100 Hz; parametric EQ; balanced and unbalanced inputs and outputs (see also "Equalizers" and "Crossovers").
SIGTECH	TF 1100(RO)	Time-Field Acoustic Correction		U			P	0.0014	20-20 ±0.5	6000.00	Room measurement and calibration by dealer; analog and digital inputs and outputs; optional 20-bit converters.
SONOGY	Duette	Line Balancer						0.05	10-20 ±0.1	695.00	Converts unbalanced signals to balanced; external power supply.
SOUND CONCEPTS	IR2100(RI)	Image Enhancer	O	U			RP	0.01	20-25 ±0.1	360.00	Includes wired remote.
	IR2200	Image Enhancer	O	U			RP	0.01	20-20 ±0.3	199.00	Kit, Model KIR-1, $95.00.
	VSP-1	Stereo Synthesizer	O	U			RP	0.01	20-20 ±0.3	169.00	Kit, Model KVSP-1, $90.00.
SYMETRIX	421	AGC-Leveler/ Limiter	O	U				0.05	20-50	549.00	Balanced and unbalanced inputs and outputs.
	425	Compressor/ Limiter/Expander	O	U				0.02	10-60 +0,-3	579.00	As above; stereo or dual mono operation.
	501	Compressor/ Limiter	O	U				0.025	20-20 +0,-1	349.00	Balanced and unbalanced inputs and outputs; separate limiter.
	SX208	Compressor	O	U				0.03	20-20 +0,-1	299.00	Balanced and unbalanced inputs and outputs.
	402	Digital Delay		U				0.015	12-20 ±1.5	695.00	As above; one input, two outputs; maximum delay time, 885 mS.
	564E	Expander/ Noise Gate	O	U				0.03	20-20 +0,-1	989.00	Balanced and unbalanced inputs and outputs; four channels; sidechain filters.
	602	†		U				0.01	12-20 ±1.5	1995.00	†Digital dynamics processor, parametric EQ, and delay. MIDI-controlled; analog and digital inputs and outputs.
	601	Digital Voice Processor		U				0.01	12-20 ±1.5	1995.00	Digital parametric EQ, expander, de-esser, and delay; mike preamp; MIDI-controlled; balanced analog inputs and outputs; digital inputs and outputs.
	528E	Voice Processor		U				0.05	20-20 +0,-0.5	699.00	Mike preamp; de-esser; compressor; expander; parametric EQ.
TADDEO	Digital Antidote	Time-Domain Filter		†					0-17	169.95	†Corrects time-domain errors in CD playback; passive.

CABLE CONFIDENCE



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MANUFACTURER	Model	Type: Active=A, Passive=P, Combined Active & Passive=C	Mono=M, Stereo=S, Stereo with Mono Subwoofer Output=X, Other=O	Number of Frequency Bands per Channel	Crossover Frequencies, Hz	Independent High- and Low-Pass Frequency Selection?	Frequency Setting: Fixed=F, Switchable=S, Variable=V, Plug-In Modules=P	Subwoofer Outputs: Stereo=S, Mono=M, Inverted for Mono Bridging=B	Level Controls: High-Pass=H, Midrange=M, Low-Pass=L (Or Total Number of Controls)	S/N Ratio, dB	Distortion, %	Nominal Input Level, V	Input Impedance, Ohms	Output Impedance, Ohms	Price, $	Notes
ACCUPHASE	F-25	A	M/S/X	2	70-800, 1k-12.5k	Opt.	P	M	H/L	100	0.003	1	†	50	7100.00	†Unbalanced, 20 kilohms; balanced, 40 kilohms. Upgradable to 4-way with optional boards ($210.00 each).
ACE AUDIO	6500-DSB	A	M/S/X	2	30-200	Yes	P	S/M	H or L	90	0.002	1.0	100k	100	185.00	Optional subsonic filter, $25.00.
	6000	A	S	2	200-15k	Yes	P		H or L	90	0.002	1.0	100k	100	185.00	As above.
	6000-6	C	S	2	30-18k	Yes	P	S/M	H or L	90	0.002	1.0	100k	100	195.00	As above; transient-perfect filter.
AMERICAN POWER AND LIGHT	Vacuum Tube	A	S	3	40-200, 800-2k	Yes	S	S/M/B	H/M/L	95	0.001	0.77	55k	100	1200.00	Tube.
	Complementary Solid State	A	S	2	40-100	No	S	S	L	95	0.001	0.77	55k	100	800.00	First-order.
ANALOG RESEARCH	Custom	A	S	2	Custom	Yes	F	S	L	90	0.01		10k	500	From 600.00	External power supply required.
ATHENA	DF-10	A	S	2	15-15k	No	V	S	H/L	96	0.001	1.0	100k	560	1800.00	
AUDIO CENTRON	AC-X32	A	S		20-10k	Yes	V		H/M/L	95	0.001	1.0	10k	1k	365.00	
AUDIOCONTROL	Richter Scale Series III	A	S/X	2	20-20k	No	P	S/M/B	L	120	0.005	1.0	100k	150	349.00	Linkwitz-Riley alignment; ½-octave bass EQ and analyzer (see also "Equalizers").
	Phase Coupled Activator Series II	A	S	2	20-20k	No	P	S	L	118	0.005	1.0	100k	150	299.00	Linkwitz-Riley alignment; 24-dB/octave slope; proprietary bass-restoration circuits; bass time alignment; subsonic filter; speaker and line-level inputs (see also "Signal Processors").
AUDIO RESEARCH	EC-22	A	S	2	Custom	Yes	P		L	120	0.01	1	50k	250	2600.00	Frequency and slope (6, 12, or 18 dB/octave) selected by changing circuit cards; bypass outputs; mute switch.
THE A.W.S. GROUP/ PRO SYSTEMS	9402	P		2	2.5k	No	F						8	8	39.00	
	9415	P		2	2.5k	Yes	F						8	8	55.00	
	9425	P		2	2.5k	Yes	F						8	8	55.00	
BAG END	ELF-1	A	S	2	50-205	Yes	S	S	H/L	110	0.005	0.75	25k	50	2460.00	For Bag End S10E-I, S18E-I, S18E-O, and D10E-O and other ELF-type subwoofers; response rises 12 dB/octave as frequency goes down.
	ELF-M	A	X	2	60-200	Yes	P	M	L	85	0.005	0.75	25k	100	798.00	As above.
BRYSTON	10B-SUB	A	S	†	40-500	Yes	S	S	H	90	0.005	1	20k	100	1195.00	†Usable as stereo 2-way or mono 3-way. Optional Linkwitz-Riley alignment.
	10B-Standard	A	S	†	70-4.5k	Yes	S	S	H	90	0.005	1	20k	100	1195.00	As above.
CALIBRATION STANDARD INSTRUMENTS	HLE-2	A	S/O	2	30-200	Yes	S/P	S/M/B	12	92	0.02	0.50	10k	600	2490.00	ELF system.
CURCIO AUDIO ENGINEERING	MP-D2X0	A	S	2	60-4k	Yes	V	S	H/L	73	0.008	0.1	100k	300	3000.00	Hybrid tube design; kit, $1350.00.
DANA AUDIO	XO-1	A	X	2	Custom	No	F	M	L	100	0.005	0.75	100k	1	300.00	Fourth-order Linkwitz-Riley alignment.
DB SYSTEMS	DB-3-18	A	S/X	2, 3	Optional	Yes	F	S/M/B	H/M/L	100	0.0008	1	90k	1.4k	From 450.00	18-dB/octave slope; 6 or 12 dB available.
	DB-3-24	A	S/X	2	Optional	Yes	F	S/M/B	H/L	100	0.0008	1	90k	1.4k	615.00	Linkwitz-Riley alignment.
	DB-3-36	A	S/X	2	Optional	Yes	F	S/M/B	H/L	100	0.0008	1	90k	1.4k	690.00	36-dB/octave slope.
ELECTRO-VOICE	EX-18														444.00	
	EX-24	A	M/S	†	80-6.3k	Yes	F/P	S/M	H/M/L	96	0.05	.775	15k	100	664.00	†Usable as stereo 2-way or mono 3-way. Balanced and unbalanced inputs and outputs; balanced impedance, 30 kilohms in and 200 ohms out; EQ for constant-directivity horn.
ENTEC	1000	P	S	1	Selectable		S	S	H						125.00	High-pass only; for Entec 1000 Series subwoofers.
ESSENCE	Jasper	P	M	†	Adjustable	Yes	P	M	†	120	0.001		Adj.	Adj.	††	†2 to 6 bands per channel, with plug-in level control for each band. ††$1385.00 to $4850.00. Optimized for Essence Reference 12 system (Amethyst 10A and Reference subwoofer).
FM ACOUSTICS (Continued)	236-X100 MK II	A	S	2	60-1.6k	Yes	P	S	H/L	110	0.008	.775	30k	1	11,980.	Balanced inputs; with balanced inputs and outputs, $14,800.

CROSSOVERS

MANUFACTURER	Model	Type: Active=A, Passive=P, Combined Active & Passive=C	Mono=M, Stereo=S, Stereo with Mono Subwoofer Output=X, Other=O	Number of Frequency Bands per Channel	Crossover Frequencies, Hz	Independent High- and Low-Pass Frequency Selection?	Frequency Setting: Fixed=F, Switchable=S, Variable=V, Plug-In Modules=P	Subwoofer Outputs: Stereo=S, Mono=M, Inverted for Mono Bridging=B	Level Controls: High-Pass=H, Midrange=M, Low-Pass=L (Or Total Number of Controls)	S/N Ratio, dB	Distortion, %	Nominal Input Level, V	Input Impedance, Ohms	Output Impedance, Ohms	Price, $	Notes
FM ACOUSTICS (Continued)	236-X1000 MK II	A	S	2	600-16k	Yes	P	S	H/L	110	0.008	.775	30k	1	11,980.	As above.
	236/4-3 MK II	A	M	3	60-16k	Yes	P	M	H/M/L	110	0.009	.775	40k	5	10,720.	Balanced inputs and outputs.
	236/4-4 MK II	A	M	4	60-16k	Yes	P	M	4	110	0.009	.775	40k	5	12,900.	As above.
GOLD SOUND	GS224	A	S	2	40-4.2k	No	V	S	6	108	0.01	2	20k	300	424.00	24-dB/octave slope; Linkwitz-Riley alignment.
	GS224EQ	A	X	2	40-4.2k	No	V	M	6	108	0.01	2	20k	300	499.00	As above; bass EQ and subsonic filter.
	GS224SEQ	A	S	2	40-4.2k	No	V	S	6	108	0.01	2	20k	300	549.00	As above.
	GS424	A	S/O	†	40-9k	No	V	S	12	108	0.01	2	20k	300	524.00	†Usable as stereo 3-way or four-channel 2-way. 24-dB/octave slope.
	GS424EQ	A	X/O	†	40-9k	No	V	M	12	108	0.01	2	20k	300	609.00	As above; bass EQ and subsonic filter.
	GS424SEQ	A	S/O	†	40-9k	No	V	S	12	108	0.01	2	20k	300	659.00	As above.
HARRISON LABORATORIES	SEMOD	A	O		Selectable	Yes	S	S	30	90		2.0	20k	1k	459.00	Usable as 2-, 3-, or 4-way; third-octave EQ; pink-noise generator.
	PFMOD 2W-1	†	S		Selectable	Yes	S	S		120		10 Max.	10k	10k	59.95	Independent left/right channel selection. †Passive; line level.
	PFMOD 4-Channel	†	X		Selectable	Yes	S	S/M		120		10 Max.	10k	10k	99.95	Four-channel.
	LP-1	P	S	1	50-200		S	S	No	130	0.005	10 Max.	Var.	Var.	49.95	
	2W-2/BP-1	P	S	3	50-200, 3.5k-8k	Yes	S	S	No	130	0.005	10 Max.	Var.	Var.	99.95	
	FMOD LP/HP	P	M	1	Selectable		F	M		130	0.005	10 Max.	Var.	Var.	29.95	Color-coded.
	FMOD Cable	P	S	1	Selectable		†	S		130	0.005	10 Max.	Var.	Var.	Pair 24.95	As above. †Reverse plugs.
JANIS	Interphase 3aT	A	X	2	100	No	F	M	L	98	0.01	0.6	200k	100	600.00	18-dB/octave Butterworth filters; independent low-pass filter output with continuous phase-shift capability.
JRM	3PBP/X8	A	S/X	†	75-600, 180-1.5k, 1.2k-10k	Yes	P	S/M/B	8††	110	0.001	Sel.	10k		1575.00	†Usable as stereo 2-, 3-, or 4-way. ††0.5-dB steps. Cascaded 18-dB/octave filters; stereo and bridging outputs for all sections; infrasonic and ultrasonic filters; optional EQ for each band.
	3PBP/X4	A	S/X	2	Optional	Yes	P	S/M/B	4†	110	0.001	Sel.	10k		1035.00	†0.5-dB steps. As above but 2-way only.
KINERGETICS RESEARCH	SW-800C	C	S		60-120	Yes	S	S	L	90	0.03	0.6	100k	75	995.00	Optional balanced inputs and outputs.
KINETIC AUDIO	Three-Point	P	M	†	60/90/180	Yes	S	M	H/M				8	Var.	250.00	†High-pass only.
	Four-Point	P	M	†	60/90/180/350	Yes	S	M					8	Var.	250.00	†Low-pass only.
LINN	Keilidh Aktamp	A	S	2			F		H						950.00	For Linn Keilidh loudspeaker.
	Kaber Aktamp	A	S	3			F		H/L						1425.00	For Linn Kaber loudspeaker.
MADISOUND	24CX-2	A	M/S	†	60-7k	No	V	S/M	H/L	108	0.01	1.95	20k	300	425.00	†Usable as stereo 2-way or mono 3-way. Linkwitz-Riley alignment.
	24CX-4	A	M/S	†	60-700, 600-7k	No	V	S/M	H/M/L	108	0.01	1.95	20k	300	525.00	†Usable as stereo 3-way, mono 5-way, or four-channel 2-way. Alignment as above.
MARCHAND	XM1-A	A	M	2	20-5k	No	P			100	0.001	5	25k	50	30.00	24-dB/octave slope.
	XM9-AA	A	S	2	20-5k	No	P	S/M	H/L	110	0.001	5	25k	50	299.00	As above; 3-way version, $399.
	XM6-AA	A	S	2	20-5k	No	V	S/M	H/L	110	0.001	5	25k	50	495.00	24-dB/octave slope.
	XM16-AA	A	S	2	20-5k	Yes	P	S/M	H/L	110	0.001	5	25k	50	349.00	48-dB/octave slope; kit available; 3-way version, $499.00.
	XM26	A	S	2	20-5k	Yes	P	S/M	H/L	110	0.01	5	25k	200	599.00	Tube; 24-dB/octave slope; kit available.
MILBERT	TC-2R	C	X	2	60/70/80/100	Yes	S	M	H/L	90	1	15 Max.	50k	†	670.00	Tube; custom frequencies available. †50 ohms at 10 V.
	TC-4R	C	X	2	60/70/80/100	Yes	S	M	H/L	90	1	15 Max.	50k	†	830.00	As above.
MIRAGE	LFX-2	A	S/X	2	50/63/80/100	No	S	S/M	L	90	0.001	0.75	100k	180		
	LFX-3	A	O	2	50/63/80/100	No	S	†	L	90	0.001	0.75	100k	180		†Three-channel. Independent center-channel frequency selection.
M & K SOUND	LP-1S	P	S	†	100	No	F	S	H/L						375.00	†High-pass only, to match low-pass filter in M & K powered subwoofers. Line level.
	VF-100	P	S	†	100	No	F	S							50.00	As above.
	VF-80	P	S	†	80	No	F	S							75.00	As above; three-channel version available.
MUSIC REFERENCE	RM-3	A	S	2	Optional	Yes	P	S	H/L		0.005		50k	600	1200.00	Frequency and slope selected by changing circuit cards.

CROSSOVERS

MANUFACTURER	Model	Type: Active=A, Passive=P, Combined Active & Passive=C	Mono=M, Stereo=S, Stereo with Mono Subwoofer Output=X, Other=O	Number of Frequency Bands per Channel	Crossover Frequencies, Hz	Independent High- and Low-Pass Frequency Selection?	Frequency Setting: Fixed=F, Switchable=S, Variable=V, Plug-in Modules=P	Subwoofer Outputs: Stereo=S, Mono=M, Inverted for Mono Bridging=B	Level Controls: High-Pass=H, Midrange=M, Low-Pass=L (Or Total Number of Controls)	S/N Ratio, dB	Distortion, %	Nominal Input Level, V	Input Impedance, Ohms	Output Impedance, Ohms	Price, $	Notes
NAIM AUDIO	NAXO 3-6	A	S	3	Custom	Yes	F		H/M/L	90	0.01	1	20k	47	1125.00	Requires Naim Hi-Cap power supply, $1235.00.
	NAXO 2-4	A	S	2	Custom	Yes	F		H/L	90	0.01	1	20k	47	1125.00	As above.
NEI	321	A	M/S	2	100-2k, 1k-20k	No	V		H/L	102	0.003	1.4	†	†	249.00	†Unbalanced, 10 kilohms in and 300 ohms out; balanced, 20 kilohms in and 600 ohms out.
NELSON-REED	AC-1204	C	S	2	62	No	F	S/M	L	118	0.007	1.0	22k	100	850.00	For Nelson-Reed 1204/P subwoofer.
	Bass Exchange	A	S	2	60-120	No	P	S	L	90	0.01		50k	100	650.00	Bass EQ, ±10 dB; contour.
NESTOROVIC LABORATORIES	NL12A	A	S	2	200	No	F	S	H/L	90	0.01	1	50k	100	935.00	For Nestorovic System 12A.
N.E.W.	X-10	A	S				S	S							898.00	
NOBIS TECHNOLOGIES	EC-1	C	S	2	80	No	F	S/B	L	92	0.01	.775	50k	600	399.00	
RANE	AC 22	A	M/S/X	†	70-3.6k	No	V	S/M	H/M/L	92	0.02	1 Max.	20k	100	399.00	†Usable as stereo 2-way or mono 3-way.
	AC 23	A	M/S	†	70-1k, 190-7k	No	V	S/M	6	92	0.02	1 Max.	20k	100	499.00	†Usable as stereo 3-way or mono 4- or 5-way. Balanced inputs; with balanced in/out (output impedance, 200 ohms), $529.00.
	SSE 35	A	S/X	2	80/125	No	S	S/M								Includes EQ (see "Equalizers").
RESONANCE	Active Bass Circuit 1.0	A	X	2	100	No	F			87	0.005				349.00	Includes limiting compressor and parametric bass EQ (see also "Signal Processors" and "Equalizers"); 24-dB/octave low-pass and 18-dB/octave high-pass at 100 Hz; subsonic filter; balanced and unbalanced inputs and outputs.
SESCOM	PO-51	A	M	3	20-200, 200-2k, 2k-20k	Yes	P			80	0.01	0.75	10k	100	190.60	Requires PO-1 power supply.
	R/S CO	A	S	3	50-1k, 1k-10k	Yes	V	No	H/L	85	0.01	1	15k	600	200.00	Balanced inputs and outputs; kit, $135.00.
SIGNATURE TECHNOLOGIES	LPf-2	C	S	2	80	No	F	S/B	L	92	0.01	.775	50k	600	399.00	
SNELL ACOUSTICS	EC 200	A	X	2	80	No	F	S/M	5	92	0.01		15k	100	299.00	12-dB/octave high-pass, 24-dB/octave low-pass.
SNELL MULTIMEDIA	EC 300	A	X	2	80	No	F	S/M	6	92	0.01		15k	100	299.00	12-dB/octave high-pass, 24-dB/octave low-pass; high-pass output for center channel.
SOUNDOLIER	ThundraPro CXA	A	X	2	HP: 100/150/200 LP: 80-200	Yes	S/V	M	L		0.1	1.0			498.75	Subwoofer crossover with mono amp (see also "Amps"); reverse-polarity switching; input sensing; subsonic filter.
SUMO	Delilah II	A	S/X/O	2	50/63/80/100/125	Yes	S	S/M/B	L	95	0.007	2	47k	75	599.00	Bypassable Class-A high-pass section.
SYMETRIX	524E	A	M/S/O	†	70-10k	Yes	P		4	109	0.03	1.23	10k	200	1095.00	†Usable as stereo 2-way, mono 3-way, or mono 4-way. Balanced inputs and outputs; phase controls; outputs have independent limiters.
TC SOUNDS	TCX	A	S	2	30-10k	Yes	P	S	L	96	0.01	1.0	20k	100	1195.00	Balanced and unbalanced inputs and outputs.
UNITY AUDIO	Unity PARM	C	S	2	40-300	Yes	P	S	L	115	0.001	1	600	600	2750.00	Fully balanced differential circuits.
WELBORNE LABS	ACT 1	A	S	2	50-5k	Yes	P	S	H/L	110	0.002	2	50k	100	1435.00	Choice of frequencies and slopes (6 to 24 dB/octave); discrete Class-A buffers; kit, $1035.00.
	ACT 4	A	S	2	50-5k	Yes	P	S	H/L	110	0.002	2	50k	100	1645.00	As above but $1245.00 for kit; balanced inputs and outputs.
	ACT 10	A	S	3	50-5k, 4k-8k	Yes	P	S	H/L	110	0.002	2	50k	100	2360.00	As above but $1960.00 for kit.

LISTEN

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LOUDSPEAKERS

MANUFACTURER	Model	Application, Design Principle, Enclosure or System Type	Woofer Diameter, Inches	Midrange Diameter, Inches	Midrange Type	Tweeter Diameter, Inches	Tweeter Type	Separate Level Controls? Woofer=W, Midrange=M, Tweeter=T, Supertweeter=ST	Anechoic Frequency Response, Hz to kHz, ±dB	SPL, 1 Watt/1 Meter, dB	Recommended Minimum Amp Power, Watts/Channel	Crossover Frequencies, Hz	Impedance, Ohms: Nominal/Minimum	Dimensions, Inches (To Nearest Inch)	Finish	Grille Color and Material	Weight, Lbs. Each	Price, $
ACCLAIM	Eight-O-Two Series II	Air Spring (AS)	8			¾	Dome		49-25 ±4	91	25		6/4	10 x 8 x 16	Lacq. Oak	Blk. Knit	18	500.00 Pair
	Twelve-O-Two Subwoofer	Pressure Release Subwoof.	12						29-100 ±3	92	30	100	6/4	14 x 12 x 25	Lacq. Oak	Blk. Knit	30	1100.00 Pair
	Twelve-O-Three Series II	AS Sat. & Pressure Release Subwoof.	12	6	Cone	¾	Dome		29-25 ±4	91	30		6/4	Three Pieces	Lacq. Oak	Blk. Knit	66 Sys.	1200.00 Sys.
	Ribbon Monitor	Sealed AS	6				Ribbon		39-30 ±3	90	30		5/4	10 x 12 x 19	Lacq. Wal.	Blk. Knit	30	2000.00 Pair
ACI	LV Satellite	Sealed Sat.	5¼			1	Dome		80-20 ±3	89	30		8/6	11 x 17 x 10	Opt.	Blk. Knit	14	599.00 Pair
	LV Subwoofer	Aperiodic Subwoof.	12						35-100 ±3	89	60	100	8/6	25 x 14 x 15	Opt.		63	649.00 Each
	Sapphire III	Aperiodic	7			1	Dome		64-20 ±3	90	30		6/4	16 x 10 x 10	Opt.	Blk. Knit	28	1699.00 Pair
	Sub 1	Bandpass Subwoof.	12					W	30-90 ±3	89	40	90	4/3	25 x 14 x 15	Opt.		63	1599.00 Pair
	Titan	Powered Subwoof.	12					W	20-150 ±3		250 Inc.	50-180		27 x 14 x 16	Opt.		70	1299.00 Each
	B-Flat	In-Wall	6½			1	Dome		60-20 ±3	89	20		8/6	12 x 9 x 3	Wht.	Wht. Mtl.	7	349.00 Pair
ACOUSTIC ARTS	Messenger 303A	Trans. Line Towers & Bandpass Subwoof.	(2)15	(2)4	Cones	1	Dome	M,T	15-22	92	30, 70	85	5/3	Three Pieces	Blk. Paint	Blk. Mesh	193 Sys.	4900.00 Sys. w/Xover
ACOUSTIC ENERGY	AE-1	Bass Ref.	4			1	Dome		80-17 ±1.5	88	50	3k	8/	7 x 10 x 12	Satin Blk.	Blk. Knit	18	1695.00 Pair
	AE-2a	Bass Ref.	(2)4			1	Dome		50-22 ±4	91	50	3k	8/5.5	9 x 15 x 13	Satin Blk.	Blk. Knit	38	2425.00 Pair
	Aegis 1	Bass Ref.	6½			1	Dome		50-18 ±2.5	86	50	3k	8/6	9 x 11 x 16	Blk. Ash	Blk. Knit	20	895.00 Pair
	Aegis 2	Bass Ref.	6½			1	Dome		45-18 ±2.5	87	50	3.3k	8/6	9 x 11 x 38	Blk. Ash	Blk. Knit	73	1895.00 Pair
	Aegis 3	Home Th.; Bass Ref.	6½			1	Dome								Blk. Ash	Blk. Knit		595.00 Each
ACOUSTIC INTERFACE	Angstrom	Ac. Sus.	6½			1	Dome		78-20 ±2.5	90	15	5k	8/6	13 x 7 x 6	Blk. Enam.	Blk. Cloth	10	150.00 Each
	Tremor	Vented Subwoof.	(2)12					M,T	29-200 ±2.5	95	15	100	8/6	62 x 26 x 16	Oil. Wal.	Blk. Cloth	150	1290.00 Each
	Shadow	Ac. Sus.	8			1	Dome		69-20 ±2.5	91	15	5k	8/6	25 x 9 x 9	Blk. Cloth	Blk. Cloth	18	190.00 Each
	Intimate	Ac. Sus.	10			1	Dome	T	49-20 ±2.5	93	15	5k	8/6	24 x 12 x 10	Oil. Oak	Blk. Cloth	29	290.00 Each
	Transcendant	Vented	12	1¼	Dome	1¼	Dome	M,T	38-20 ±2.5	94	15	1.9k	8/6	32 x 16 x 12	Oil. Wal.	Blk. Cloth	51	490.00 Each
	Professional Series II S	Vented	12	2	Dome	1	Dome	M,T	29-20 ±2.5	95	15	800,5k	8/6	48 x 16 x 14	Oil. Oak	Blk. Cloth	80	890.00 Each
	Professional Series III	Vented	12	3,1½	Domes	¾	Dome	T, (2)M	25-20 ±2.5	95	15	600,2k,6k	8/6	48 x 16 x 14	Oil. Wal.	Blk. Cloth	90	1490.00 Each
	Studio Reference	Vented	12	4x15	Horn	2x5½	Horn	M,T	22-20 ±2.5	98	15	880,5k	8/6	60 x 16 x 14	Oil. Wal.	Blk. Cloth	102	2190.00 Each
	Sound Portal	Horn	24x52	24	Horn	6½	Horn	M,T	15-20 ±2.5	101	15	550,5k	8/6	80 x 27 x 36	Oil. Oak	None	400	7500.00 Each
	Sound Prism	Triamped, Horn	24x52	24	Horn	6½	Horn	M,T	10-20 ±1	105	100, 300, 1.5k Inc.	550,5k	8/6	80 x 27 x 36	Oil. Wal.	None	500	30,000. Pair
	Center Channel Angstrom	Ctr. Ch.; Ac. Sus.	6½			1	Dome		78-20 ±2.5	90	15	5k	8/6	13 x 7 x 6	Blk. Enam.	Blk. Cloth	10	175.00 Each
	Center Channel Shadow	Ctr. Ch.; Ac. Sus.	8			1	Dome		69-20 ±2.5	91	15	5k	8/6	25 x 9 x 9	Blk. Cloth	Blk. Cloth	18	250.00 Each
	Center Channel Intimate	Ctr. Ch.; Ac. Sus.	6½			1	Dome	T	78-20 ±2.5	93	15	5k	8/6	13 x 7 x 6	Oil. Oak	Blk. Cloth	10	215.00 Each
	Center Channel Transcendant	Ctr. Ch.; Vented	6½	1¼	Dome	1¼	Dome	M,T	78-20 ±2.5	94	15	1.9k	8/6	13 x 7 x 6	Oil. Wal.	Blk. Cloth	12	350.00 Each
	Center Channel Pro II S	Ctr. Ch.; Vented	8	2	Dome	1	Dome	M,T	49-20 ±2.5	95	15	800,5k	8/6	24 x 12 x 10	Oil. Oak	Blk. Cloth	35	950.00 Each
	Center Channel Pro III	Ctr. Ch.; Vented	10	3,1½	Domes	¾	Dome	M,T, ST	49-20 ±2.5	95	15	600,2k,6k	8/6	24 x 12 x 10	Oil. Oak	Blk. Cloth	40	950.00 Each
	Center Channel Studio Reference	Ctr. Ch.; Vented	8	4x15	Horn	2x5½	Horn	M,T	38-20 ±2.5	98	15	880,5k	8/6	32 x 16 x 12	Oil. Wal.	Blk. Cloth	60	1550.00 Each
	Center Channel Sound Portal	Ctr. Ch.; Vented	12	24	Horn	6½	Horn	M,T	29-20 ±2.5	101	15	550,5k	8/6	48 x 27 x 16	Oil. Wal.	Blk. Cloth	200	5000.00 Each
	Center Channel Sound Prism	Triamped, Ctr. Ch.; Vented	15	24	Horn	6½	Horn	M,T	29-20 ±2.5	105	100, 300, 1.5k Inc.	550,5k	8/6	60 x 27 x 16	Oil. Oak	Blk. Cloth	250	8000.00 Each
	Angstrom In-Wall	In-Wall; Ac. Sus.	6½			1	Dome		78-20 ±2.5	90	15	5k	8/6	9 x 14 x 4		Wht. Cloth	10	200.00 Each
	Intimate In-Wall	In-Wall; Ac. Sus.	8			1	Dome		59-20 ±2.5	93	15	5k	8/6	18 x 24 x 4		Wht. Cloth	19	290.00 Each
	Transcendant In-Wall	In-Wall; Vented	8	1¼	Dome	1¼	Dome		49-20 ±2.5	94	15	1.9k	8/6	18 x 36 x 4		Wht. Cloth	30	490.00 Each
	Pro II S In-Wall	In-Wall; Vented	10	2	Dome	1	Dome	M,T	39-20 ±2.5	95	15	800,5k	8/6	18 x 48 x 4		Wht. Cloth	60	790.00 Each
	Pro III In-Wall	In-Wall; Vented	10	3,1½	Domes	¾	Dome	M,T, ST	32-20 ±2.5	95	15	600,2k,6k	8/6	18 x 60 x 4		Wht. Cloth	80	1190.00 Each
	Studio Reference In-Wall	In-Wall; Vented	12	4x15	Horn	2x5½	Horn	M,T	29-20 ±2.5	98	15	880,5k	8/6	18 x 96 x 6		Wht. Cloth	90	1990.00 Each
ACOUSTIC PROFILES	PSL-0.5	Bass Ref.; Sat.	4			¾	Dome		55-21	88	3		8/	7 x 5 x 5	Blk. Plst.	Mtl.	5	110.00 Pair
	PSL-52B	Bass Ref.; Sat.	6			¾	Dome		50-20	87	5		8/	14 x 8 x 10	Blk. Vnl.	Blk. Knit	12	229.00 Pair
	PSL-FX4	Bass Ref.; Rear Ch.	4½			¾	Dome		65-20	87	5		8/	10 x 7 x 6	Blk. Vnl.	Blk. Knit	6	179.00 Pair
	PSL-C4	Bass Ref.; Ctr. Ch.	4½			¾	Dome		60-20	87	5		8/	7 x 10 x 8	Blk. Vnl.	Blk. Knit	7	129.00 Each
	PSL-C2	Bass Ref.; Ctr. Ch.	(2)4½			¾	Dome		55-20	88	5		8/	6 x 17 x 8	Blk. Vnl.	Blk. Knit	12	199.00 Each
	PSL-6.1A	Bass Ref.	6			1	Dome		45-20	87	5		8/	15 x 8 x 12	Blk. Vnl.	Blk. Knit	15	399.00 Pair
	PSL-66.2	Bass Ref.	(2)6			1	Dome		28-20	87	5		8/	32 x 8 x 12	Blk. Vnl.	Blk. Knit	28	749.00 Pair
	PSL-7.5	Bass Ref.	8			1	Dome		35-20	90	5		8/	24 x 10 x 12	Blk. Vnl.	Blk. Knit	16	429.00 Pair
	PSL-8.4	Bass Ref.	8			1	Dome		35-20	91	5		8/	32 x 10 x 15	Blk. Vnl.	Blk. Knit	41	529.00 Pair
	PSL-88.4	Bass Ref.	(2)8			1	Dome		30-20	91	5		8/	40 x 10 x 15	Blk. Vnl.	Blk. Knit	55	699.00 Pair
	PSL-SUB10P	Powered Subwoof.	10						30-100				8/	29 x 16 x 11	Blk. Vnl.		60	499.00 Each
(Continued)	PSL-625	Bass Ref.	6			1	Dome		50-20	87	5		8/	15 x 9 x 12	Blk. Vnl.	Blk. Knit	15	330.00 Pair

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LOUDSPEAKERS

MANUFACTURER	Model	Application, Design Principle, Enclosure or System Type	Woofer Diameter, Inches	Midrange Diameter, Inches	Midrange Type	Tweeter Diameter, Inches	Tweeter Type	Separate Level Controls? Woofer=W, Midrange=M, Tweeter=T, Supertweeter=ST	Anechoic Frequency Response, Hz to kHz, ±dB	SPL, 1 Watt/1 Meter, dB	Recommended Minimum Amp Power, Watts/Channel	Crossover Frequencies, Hz	Impedance, Ohms: Nominal/Minimum	Dimensions, Inches (To Nearest Inch)	Finish	Grille Color and Material	Weight, Lbs. Each	Price, $
ACOUSTIC PROFILES (Continued)	PSL-825	Bass Ref.	8			1	Dome		35-20	90	5		8/	20 x 10 x 12	Blk. Vnl.	Blk. Knit	17	400.00 Pair
	PSL-8205	Bass Ref.	8			1	Dome		35-20	91	5		8/	36 x 10 x 12	Blk. Vnl.	Blk. Knit	44	500.00 Pair
	PSL-8305	Bass Ref.	8	5	Cone	1	Dome		35-20	91	5		8/	36 x 10 x 12	Rswd. Vnl.	Blk. Knit	44	700.00 Pair
	PSL-8825	Bass Ref.	(2)8			1	Dome		35-20	92	5		8/	42 x 10 x 14	Blk. Vnl.	Blk. Knit	58	800.00 Pair
	PSL-8835	Bass Ref.	(2)8	5	Cone	1	Dome		35-20	92	5		8/	42 x 10 x 14	Rswd. Vnl.	Blk. Knit	58	1000.00 Pair
A/D/S/	AVT 148	Home Th.; Vented	8	(2)4	Cones	1	Dome		28-23 ±3	89	20		8/	43 x 10 x 17	Blk.	Blk. Steel	67	1499.00 Pair
	AVF 144	Home Th.; Ctr. Ch.		(2)4	Cones	1	Dome		70-23 ±3	89	10		8/	5 x 13 x 6	Blk.	Blk. Steel	10	449.00 Each
	AVS 140	Home Th.; Surr.; Pas. Rad.		4	Cone	1	Dome		50-23 ±3	88	10		8/	5 x 13 x 6	Blk.	Blk. Steel	8	649.00 Pair
	SubSat 2	Sat. & Subwoof.	6	4	Cone	1	Dome		42-20 ±3	89	20		8/	Three Pieces	Opt.	Opt., Steel	33 Sys.	699.00 Sys.
	SubSat 3	Sat. & Subwoof.	6	5¼	Cone	1	Dome		42-20 ±3	89	20		8/	Three Pieces	Opt.	Opt., Steel	41 Sys.	799.00 Sys.
	Sub 6	Bandpass Subwoof.	6						42-150 ±3	89	15		8/	10 x 23 x 10	Opt.		21	279.00 Each
	MS1	Powered Bandpass Subwoof.	7						38-100 ±3		65 Inc.		8/	10 x 12 x 14	Opt.		25	599.00 Each
	MS2	Powered Bandpass Subwoof.	8								85 Inc.		8/	12 x 17 x 14	Opt.		40	799.00 Each
	MS3	Powered Bandpass Subwoof.	10								150 Inc.		8/	17 x 17 x 17	Opt.		75	999.00 Each
	SW2	In-Floor/Ceiling Subwoof.	10						32-100 ±3	87	20		8/		Blk.		48	449.00 Each
	S500	Ac. Sus.	5			1	Dome		60-23 ±3	88	20		8/	10 x 6 x 7	Satin Blk.	Blk. Steel	12	529.00 Pair
	S600	Ac. Sus.	6			1	Dome		50-23 ±3	88	20		8/	13 x 7 x 8	Satin Blk.	Blk. Steel	14	649.00 Pair
	S700	Ac. Sus.	7¾			1	Dome		40-23 ±3	88	20		8/	17 x 9 x 10	Satin Blk.	Blk. Steel	22	799.00 Pair
	L200e	Ac. Sus.	4			1	Dome		85-23 ±3	88	10		8/	7 x 4 x 5	Opt.	Opt., Steel	6	399.00 Pair
	L300e	Ac. Sus.	5¼			1	Dome		68-23 ±3	90	10		8/	9 x 6 x 6	Opt.	Opt., Steel	10	499.00 Pair
	L400e	Ac. Sus.	7			1	Dome		60-23 ±3	90	10		8/	12 x 8 x 8	Opt.	Opt., Steel	13	599.00 Pair
	AW4	Indoor/Outdoor; Ac. Sus.	4			1	Dome		85-23 ±3	87	15		8/	8 x 4 x 5	Opt.	Opt., Steel	5	379.00 Pair
	C300i/s	In-Wall; Inf. Baf.	5¼			1	Dome		50-23 ±3	88	10		8/	9 x 7 x 3	Wht.	Wht. Steel	6	399.00 Pair
	C400i/s	In-Wall; Inf. Baf.	6½			1	Dome		42-23 ±3	90	10		8/	11 x 7 x 3	Wht.	Wht. Steel	6	499.00 Pair
	750i/L	In-Wall; Inf. Baf.	7¾	1½	Dome	1	Dome		40-23 ±3	91	15		8/	18 x 10 x 4	Wht.	Wht. Steel	16	999.00 Pair
	500i/r	In-Wall	6½			5	Ribbon						8/	11 x 14	Wht.	Wht. Steel		749.00 Pair
	700i/r	In-Wall	8			7	Ribbon						8/	13 x 16	Wht.	Wht. Steel		849.00 Pair
ADVANCED AKUSTIC	101 MkIV Micro Reference	QB3 Vented	5			1⅛	Dome	No	50-24 ±2	87	50	2.7k	8/4	13 x 7 x 9	Opt., Wood	Blk. Mtl.	25	1600.00 Pair
	201 MkIV Compact Monitor	Aperiodic	7			1⅛	Dome	No	45-20 ±2	86	50	3.15k	8/6	15 x 9 x 11	Opt., Wood	Blk. Mtl.	35	1400.00 Pair
	401 MkIV Akustic Monitor	Aperiodic	(2)7			1⅛	Dome	No	40-24 ±2	90	50	3.15k	4/3	37 x 9 x 11	Opt., Wood	Blk. Mtl.	65	2400.00 Pair
	701 MkIV Reference Monitor	QB3 Vented	9			1⅛	Dome	No	35-24 ±2	90	50	2.25k	8/6	40 x 10 x 13	Opt., Wood	Blk. Mtl.	75	2600.00 Pair
	801 MkIV Reference Monitor	B6 Vented	(2)9			1⅛	Dome	No	30-24 ±2	92	50	2.25k	4/3	50 x 11 x 16	Opt., Wood	Blk. Mtl.	110	3800.00 Pair
	1001 MkIV Akustic Reference	Aperiodic	(2)12	(2)5	Cones	1⅛	Dome	No	25-24 ±2	92	100	115,2.7k	4/2	62 x 14 x 22	Opt., Wood	Blk. Mtl.	250	8000.00 Pair
	1001 MkIV PPIS Reference Standard	Push-Pull Isobarik	(4)12	(2)5	Cones	1⅛	Dome	No	20-24 ±2	92	100	115,2.7k	4/2	62 x 14 x 22	Opt., Wood	Blk. Mtl.	350	11,000. Pair
	MkIV Compact SubWoofer	B6 Vented Subwoof.	9					W	30-200 ±2	90	50	115, Opt.	8/6	24 x 11 x 16	Opt., Wood	Blk. Mtl.	75	1400.00 Pair
	MkIV Reference SubWoofer	Aperiodic Subwoof.	12					W	25-200 ±2	90	100	115, Opt.	8/6	26 x 14 x 22	Opt., Wood	Blk. Wood	110	2400.00 Pair
	MkIV PPIS Reference SubWoofer	Push-Pull Isobarik Subwoof.	(2)12					W	20-200 ±2	90	100	115, Opt.	4/3	26 x 14 x 22	Opt., Wood	Blk. Mtl.	150	3600.00 Pair
	Dynaudio Gemini	QB3 Vented	(2)5			1⅛	Dome	No	50-24 ±3	90	50	2.7k	4/2	22 x 7 x 10	Opt., Wood	Blk. Mtl.	50	2400.00 Pair
	Dynaudio Foccus	Vented	7			1⅛	Dome	No	45-20 ±3	88	50	3.15k	6/3	16 x 9 x 11	Opt., Wood		30	1500.00 Pair
	Dynaudio Twynn	Aperiodic	(2)7			1⅛	Dome	No	40-24 ±3	90	50	3.15k	4/3	40 x 9 x 12	Opt., Wood	Blk. Wood	65	2200.00 Pair
	Dynaudio Aries	Sealed	8			1⅛	Dome	No	40-20 ±3	88	50	2.7k	6/3	40 x 9 x 11	Opt., Wood		50	1800.00 Pair
	Dynaudio Myrage	Vented	(2)10	(2)3	Domes	1⅛	Dome	No	35-24 ±3	92	100	500,2.5k	4/2	51 x 11 x 11	Opt., Wood		120	5600.00 Pair
ADVANCED ELECTRO-DYNAMIC SYSTEMS	Cybele DLS73	Bass Ref.	8			2	Cyl.		35-22 ±3	86	30	1.5k	8/7	44 x 15 x 11	Blk. Cloth	Blk. Knit	60	1200.00 Pair

LOUDSPEAKERS

MANUFACTURER	Model	Application, Design Principle, Enclosure or System Type	Woofer Diameter, Inches	Midrange Diameter, Inches	Midrange Type	Tweeter Diameter, Inches	Tweeter Type	Separate Level Controls? Woofer=W, Midrange=M, Tweeter=T, Supertweeter=ST	Anechoic Frequency Response, Hz to kHz, ±dB	SPL, 1 Watt/1 Meter, dB	Recommended Minimum Amp Power, Watts/Channel	Crossover Frequencies, Hz	Impedance, Ohms: Nominal/Minimum	Dimensions, Inches (To Nearest Inch)	Finish	Grille Color and Material	Weight, Lbs. Each	Price, $
ADVANCED SOUND	Bi Polar Satellite	Bipolar Sat.	(2)8	4½	Cone	1,1¼	Domes	No	150-22 ±3	94	200	150,1k, 5k,12k	6/4	50 x 30 x 6	Opt., Wood	Opt., Knit	180	9000.00 Pair
	Bi Polar Amplified Sub-woofer	Powered Subwoof.	(4)10					W	30-150 ±3	94	160 Inc.	150	3/4	50 x 20 x 28	Opt., Wood	Opt., Knit	300	6500.00 Pair
	Ziggurat	Time Aligned, Tuned Port	12	8	Cone	3	Dome	M/T	32-20 ±3	91	200	900,6k	6/8	41 x 17 x 15	Opt., Wood	Opt., Knit	150	3500.00 Pair
	Campanile I	Tuned Port	(2)8	4½	Cone	3	Dome	M/T	38-20 ±3	92	100	300,2.5k	6/4	36 x 13 x 13	Opt., Wood	Opt., Knit	95	2000.00 Pair
	Campanile II	Tuned Port	(2)10	8	Cone	3	Dome	M/T	35-22 ±3	93	200	300,2.5k	4/3	49 x 13 x 20	Opt., Wood	Opt., Knit	130	4000.00 Pair
	Monolith 12P	Powered Tuned Port; Subwoof.	12					W	32-150 ±3	91	100 Inc.	150	6/8	22 x 20 x 20	Opt., Wood	Opt., Knit	130	2000.00 Pair
	Monolith 12	Tuned Port; Subwoof.	12					No	32-150 ±3	91	100	150	6/8	22 x 20 x 20	Opt., Wood	Opt., Knit	110	1200.00 Pair
	Monolith 10P	Powered Tuned Port; Subwoof.	10					W	32-150 ±3	91	100 Inc.	150	6/8	22 x 20 x 20	Opt., Wood	Opt., Knit	125	1800.00 Pair
	Monolith 10	Tuned Port; Subwoof.	10					No	32-150 ±3	91	100	150	6/8	22 x 20 x 20	Opt., Wood	Opt., Knit	110	1100.00 Pair
	Cornerstone Bookshelf	Sat.	(2)4½			3	Dome	No	120-20 ±3	94	35	6k	4/6	18 x 8 x 12	Opt., Wood	Opt., Knit	30	600.00 Pair
	Cornerstone 12SP	Powered Tuned Port; Stereo Subwoof.	12					(2)W	38-150 ±3	89	(2) 80 Inc.	150	4/3	22 x 20 x 20	Opt., Wood	Opt., Knit	130	1200.00 Each
	Cornerstone 4/8SP	Powered Tuned Port; Stereo Subwoof.	(4)8					(2)W	45-150 ±3	94	(2) 80 Inc.	150	4/3	22 x 20 x 20	Opt., Wood	Opt., Knit	145	1350.00 Each
	Cornerstone 12S	Tuned Port; Stereo Subwoof.	12					No	38-150 ±3	89	100	150	4/3	22 x 20 x 20	Opt., Wood	Opt., Knit	115	800.00 Each
	Cornerstone 4/8S	Tuned Port; Stereo Subwoof.	(4)8					No	45-150 ±3	94	100	150	4/3	22 x 20 x 20	Opt., Wood	Opt., Knit	115	800.00 Each
ADVENT	Heritage	Ac. Sus.	(2)8			1	Dome		42-23 ±3	89.5	10	3.5k	8/4	38 x 10 x 13	Oil. Pecan	Brn. Knit	45	699.95 Pair
	Legacy III	Ac. Sus.	10			1	Dome		40-23 ±3	90	10	2.5k	8/6	32 x 14 x 10	Oil. Pecan	Blk. Cloth	42	450.00 Pair
	Mini Advent	Ac. Sus.	5¼			½	Dome		110-21 ±3	88	10	4.5k	6/4	11 x 6 x 5	Pecan	Brn. Knit	10	179.00 Pair
	Mini Advent Subwoofer III	Ac. Sus.; Subwoof.	(2)6½						50-180 ±3	91	10	180	6/4	13 x 15 x 8	Blk. Vnl.		20	199.00 Each
	Baby III	Ac. Sus.	6½			½	Dome		60-21 ±3	89	10	4.5k	8/4	16 x 11 x 6	Oak	Brn. Knit	13	229.00 Pair
	Video Shielded Prodigy Tower	A/V; Ac. Sus.	8			¾	Dome		45-23 ±3	89	10	3k	8/6	28 x 10 x 9	Blk. Oak	Blk. Cloth	25	379.00 Pair
	Prodigy Tower II	Ac. Sus.	8			½	Dome		45-23 ±3	89	10	3k	8/4	28 x 10 x 9	Pecan	Brn. Knit	25	349.95 Pair
	Indoor/Outdoor Mini II	Ac. Sus.	5¼			½	Dome		110-21 ±3	88	10	4.5k	8/4	11 x 6 x 5	Opt.	Poly.	10	179.00 Pair
	Laureate	Ac. Sus.	(2)6½			1	Dome		42-23 ±3	90	10	3k	8/4	38 x 9 x 12	Blk./ Pecan	Brn. Knit	46	549.95 Pair
	Bookshelf I	Bass Ref.	5¼			½	Dome		80-20 ±3	89		4.5k	8/6	13 x 8 x 8	Wood Vnl.	Blk. Knit		129.00 Pair
	In-Wall Gallery Series	In-Wall	6½			½	Dome		60-21 ±3	89	10	4.5k	6/4	13 x 9		Blk.		299.00 Pair
	In-Wall Mini Gallery Series	In-Wall	5¼			½	Dome		80-21 ±3	87	10	4.5k	8/6	12 x 9	Wht.			199.00 Pair
	Audio Focus	Ctr. Ch.	(2)4						80-20 ±3	92	10		8/	6 x 13 x 6	Blk. Vnl.	Blk.	6	129.00 Each
	Audio Cinema	Ctr. Ch.	(2)5¼			½	Dome		60-20 ±3	91	10		8/	6 x 18 x 6	Blk. Vnl.	Blk.	10	189.00 Each
	Powered Partner AV22	Powered Ac. Sus.	2½						100-20 ±3	95	Inc.		20k	6 x 4 x 3	Opt.	Opt.		109.00 Pair
	Powered Partner AV42	Powered Ac. Sus.	(2)2½						80-20 ±3	102	Inc.		20k	9 x 4 x 3	Opt.	Opt.		229.00 Pair
	Powered Partner AV570	Powered Ac. Sus.	5			1	Dome		40-25 ±3	109	Inc.		20k	11 x 6 x 8	Opt.	Opt.		399.00 Pair
	Powered Partner AV522	Powered Ac. Sus.; Subwoof.	6						50-200 ±3	106	Inc.		20k	6 x 16 x 14				249.00 Each
	Powered Partner AV622	Powered Ac. Sus.; Sat. & Subwoof.	6			2½			50-20 ±3	106	Inc.		20k	Three Pieces	Blk.	Blk.		349.00 Sys.
	Powered Subwoofer	Powered Subwoof.	10						35-200 ±3		Inc.	Var.		15 x 15 x 15	Opt.			449.00 Each
AERIAL ACOUSTICS	10T	Vented	10½	5¼	Cone	1	Dome		28-22 ±2	86	100	360,2.7k	4/3	42 x 13 x 19	Opt., Wood	Blk. Foam	110	4995.00 Pair
	7	Vented	9			1	Dome		35-22 ±2	86	50	2.2k	4/3	41 x 10 x 14	Opt., Wood	Blk. Cloth	80	2795.00 Pair
	5	Ac. Sus.	7			1	Dome		60-22 ±3	85	50	2.5k	4/3	13 x 8 x 10	Opt., Wood	Blk. Foam	25	1595.00 Pair
AES	AES-25M	In-Wall	5¼						70-18	88	10		16/8	12 x 8 x 3	Wht. Plast.	Wht. Steel	5	79.95 Each
	AES-30R	In-Wall	5¼						70-18	88	10		16/8	12 x 8 x 3	Wht. Plast.	Wht. Steel	5	
	AES-50S	In-Wall	5¼			¾	Dome		70-20	90	10	3k	8/4	12 x 8 x 3	Wht. Plast.	Wht. Steel	5	99.95 Each
	AES-100S	In-Wall	6½			¾	Dome		55-20	90	10	3k	8/4	12 x 8 x 3	Wht. Plast.	Wht. Steel	6	124.95 Each
	AES-200S	In-Wall	6½			1	Dome		40-20	90	10	2.5k	8/4	12 x 8 x 3	Wht. Plast.	Wht. Steel	8	179.95 Each
	AES-300W	In-Wall; Subwoof.	6x9						28-90	90	10	90	8/4	12 x 8 x 3	Wht. Plast.	Wht. Steel	9	229.95 Each
	AES-400W	In-Wall; Subwoof.	6x9						28-90	90	10	90	8/4	12 x 8 x 3	Wht. Plast.	Wht. Steel	9	295.00 Each
ALIANTE	One	Vented	6½			1	Dome		45-32 ±3	87.5	30	3.5k	8/6.5	12 x 14 x 16	Wal.	Blk. Knit	30	3000.00 Pair
ALLISON ACOUSTICS	AL-105	Ac. Sus.	6			1	Dome		58-18 ±3	90	15	2.5k	6/	15 x 10 x 8	Opt.	Blk. Knit	13	149.95 Each
	AL-110	Ac. Sus.	6			1	Inv. Cone		54-21 ±3	90	15	2k	6/	15 x 10 x 9	Opt.	Blk. Knit	16	179.95 Each
	AL-115	Ac. Sus.	8			1	Inv. Cone		41-21 ±3	90	15	2k	6/	20 x 11 x 10	Opt.	Blk. Knit	22	229.95 Each
	AL-120	Ac. Sus.	(2)6			1	Inv. Cone		52-21 ±3	90	15	100,2k	6/	24 x 11 x 11	Opt.	Blk. Knit	33	329.95 Each
	AL-125	Ac. Sus.	(2)6	3½	Inv. Cone	1	Inv. Cone		48-21 ±3	90	15	450,4k	6/	31 x 11 x 12	Opt.	Blk. Knit	40	479.95 Each
(Continued)	AL-130	Ac. Sus.	(2)8	3½	Inv. Cone	1	Inv. Cone		35-21 ±3	90	15	450,4k	6/	38 x 13 x 14	Opt.	Blk. Knit	57	599.95 Each

"Definitive's Subwoofers Guarantee Ultimate Bass In Your Home!"

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"Showstoppers"

— Stereo Review

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LOUDSPEAKERS

MANUFACTURER	Model	Application, Design Principle, Enclosure or System Type	Woofer Diameter, Inches	Midrange Diameter, Inches	Midrange Type	Tweeter Diameter, Inches	Tweeter Type	Separate Level Controls? Woofer=W, Midrange=M, Tweeter=T, Supertweeter=ST	Anechoic Frequency Response, Hz to kHz, ±dB	SPL, 1 Watt/1 Meter, dB	Recommended Minimum Amp Power, Watts/Channel	Crossover Frequencies, Hz	Impedance, Ohms: Nominal/Minimum	Dimensions, Inches (To Nearest Inch)	Finish	Grille Color and Material	Weight, Lbs. Each	Price, $
ALLISON ACOUSTICS (Continued)	PD-8.3	Ac. Sus.	(2)8	4	Cone	1	Inv. Cone		35-21 ±3	89	100	450,4k	6/	34 x 14 x 12	Pecan	Brn. Cloth	67	899.95 Each
	PD-12.4	Ac. Sus.	8,12	4	Cone	1	Inv. Cone		22-21 ±3	89	100	80,450,4k	6/	45 x 15 x 15	Pecan	Brn. Cloth	94	1439.95 Each
	AV-200/MS-200	Home Th.; Sat.	4			1	Dome		90-22 ±5	90	10	4k	8/	10 x 6 x 5	Opt.	Blk.	6	From 199.95 Pair
	AV-202/MS-202	Home Th.; Ctr. Ch.	(2)3			1	Dome		90-22 ±5	86	10	4.5k	8/	5 x 19 x 11	Opt.	Blk.	10	From 129.95 Each
	NL-654	Home Th.; Sat. or Ctr. Ch.	6			1	Inv. Cone		58-20 ±3	90	15	2.5k	6/	10 x 8 x 14	Blk.	Blk. Knit	12	279.95 Each
	NL-1440	Home Th.; Sat. or Ctr. Ch.	8			1	Inv. Cone		41-20 ±3	90	15	2k	6/	11 x 10 x 19	Blk.	Blk. Knit	20	329.95 Each
	AV-W4/MS-W4	Home Th.; Subwoof.	8						40-200 ±5	86	20	200	4/	11 x 11 x 11	Opt.	Blk.	16	From 159.95 Each
	NL-5400	Home Th.; Subwoof.	12						28-90	89	35	80	8/	19 x 19 x 22	Blk.		65	459.95 Each
	MS-10P	Powered Subwoof.	10						32-150 ±3	90	100 Inc.	50-100 (Adj.)		16 x 16 x 16	Blk.		47	547.95 Each
ALÓN	V	Inf. Baf.	10	5	Dipole Cone	1	Dipole Dome	No	34-25 ±3	87	75	400,3.5k	8/4	49 x 12 x 15	Opt.	Blk.	90	4800.00 Pair
	IV	Inf. Baf.	12	5	Cone	1	Dome	No	29-25 ±3	87	100		8/3	46 x 15 x 18	Opt., Wood	Opt., Knit	105	3500.00 Pair
	II	Inf. Baf.	10	5	Cone	1	Dome	No	39-25 ±3	87	100		8/4	40 x 11 x 13	Opt., Wood	Opt., Knit	60	1950.00 Pair
	I	Air Sus.	8	4½	Dipole Cone	¾	Dome	No	49-25 ±3	87	50	500,3.5k	8/4	38 x 9 x 13	Opt., Oak	Blk.	40	1290.00 Pair
	C1	Bipolar; Ctr. Ch.	(2)5			(2)1	Domes	No	80-25 ±3	87	50	3.5k	8/4	7 x 15 x 9	Blk. Ash	Blk.	20	600.00 Each
	Phalanx	Inf. Baf.	10	(6)5	Cones, Dipole Cone	1	Dipole Dome	No	32-25 ±3	87	140	125,400, 3.5k	8/4	58 x 13 x 18	Opt.	Blk.	140	20,000. Pair
	C2/C2S	Air Sus.	8	5	Dipole Cone	1	Dome	No	49-25 ±3	87	50	400,3.5k	8/4	25 x 22 x 13	Blk. Ash	Blk.	45	From 1200.00 Pair
	SW1	Isobaric Subwoof.	(2)12					No	25-500 ±3	87	100		4/2	16 x 25 x 25	Blk. Ash		80	990.00 Each
ALTEC LANSING	75	Ac. Sus.; Ctr. Ch.	5¼			½	Dome		50-20 ±3	89	10	4k	8/	10 x 6 x 7	Opt., Vnl.	Blk. Knit	9	80.00 Each
	120	Home Th.; Dipole	5¼	(2)3					100-7 ±3	88	10	400	8/	12 x 8 x 6	Blk. Vnl.	Blk. Knit	10	250.00 Pair
	220	Home Th.; Ac. Sus.	5¼			¾	Dome		70-20 ±3	88	10	3k	8/	21 x 8 x 10	Blk. Vnl.	Blk. Knit	10	350.00 Pair
	520	Home Th.; Ac. Sus.	(2)5¼			¾	Dome		50-20 ±3	91	10	3k	8/	35 x 8 x 10	Blk. Vnl.	Blk. Knit	15	750.00 Pair
	SW8	Subwoof.	8						35-250 ±3	90	10	180	6/	10 x 14 x 11	Opt., Vnl.	Blk. Knit	25	150.00 Each
	PSW10	Powered Subwoof.	10						26-180	90	Inc.	50,80, 100,150		17 x 17 x 17	Opt.		62	850.00 Each
	ACS300.1	Computer Sat. & Subwoof.	(2)4	4		½	Dome	(2)W, T	35-20 ±3	90		120,3.5k		Three Pieces			19 Sys.	350.00 Sys.
	ACS3	Computer Sat. & Subwoof.	(2)4	3		½	Dome	W,T	40-20 ±3	88		250		Three Pieces	Gray		15 Sys.	250.00 Sys.
	ACS150	Powered Computer Subwoof.	(2)4						35-250 ±3		Inc.	250		6 x 11 x 7	Beige		9	150.00 Each
	ACS100.1	Computer Speaker	3			½	Dome	W,T	80-20 ±3						Gray		3	150.00 Pair
	ACS50	Powered Computer Speaker	2½x 1¼			¾	Dome		100-20 ±3		Inc.				Beige		2	100.00 Pair w/Amp
	AHT-2300	THX; Powered Subwoof.	(2)10						26-180 ±3		Inc.	50,80, 100,150 (Adj.)		15 x 27 x 19	Blk.		75	1200.00 Each
	AHT-2200	THX; Front	(2)5¼			(2)½	Domes		80-16 ±3	89	20	2.5k	8/	16 x 8 x 7	Opt.	Opt., Mesh	6	300.00 Each
	AHT-2100	THX; Surround	(2)4	(4)3		(2)¾	Domes		80-20	89	20	180,3k, 3.5k	4/	15 x 11 x 6	Wht.	Wht. Mesh	23	900.00 Pair
	ITW 265	In-Wall; Inf. Baf.; Sat.	6½			⅞	Dome		40-20 ±3	90	10	3.5k	6/	12 x 9 x 4	Plast.	Wht.	10	300.00 Pair
	System 3	Sat. & Subwoof.	(2)8	(2)3		½	Dome		32-20 ±3	90	10	180,4.5k	8/	Three Pieces	Opt.		40 Sys.	600.00 Sys.
	Bias 550	Pentamp., Ac. Sus.	(2)10, 8	6½,2	Cone, Dome	1	Dome	W,M,T	20-22 ±2	90	Inc.	80,150, 450,1.5k, 4.5k		71 x 19 x 24	Wal. Ven.	Blk. Knit	437	12,000. Pair
	511	Ac. Sus.	(2)10	6½,2	Cone, Dome	1	Dome		20-22 ±3	92	50	180,1.5k, 3.5k	4/	57 x 13 x 14	Opt.	Blk. Knit	110	3000.00 Pair
	510	Ac. Sus.	(2)10	2	Dome	1	Dome		20-22 ±3	92	10	550,3.5k	4/	49 x 12 x 14	Opt.	Blk. Knit	100	1600.00 Pair
	508	Ac. Sus.	(2)8	2	Dome	1	Dome		32-22 ±3	90.5	10	750,3.5k	6/	40 x 11 x 11	Opt.	Blk. Knit	63	1100.00 Pair
	100	Ac. Sus.	(2)8	4	Dome	¾	Dome		38-20	91	10	250,3.5k	8/	41 x 11 x 11	Opt., Vnl.	Blk. Knit	63	500.00 Pair
	96	Ac. Sus.	(2)6½			¾	Dome		39-20 ±3	91	10	3.5k	8/	32 x 9 x 10	Opt., Vnl.	Blk. Knit	30	400.00 Pair
	95	Ac. Sus.	8	4	Dome	¾	Dome		40-20 ±3	91	10	250,3.5k	8/	22 x 12 x 9	Opt., Vnl.	Blk. Knit	28	300.00 Pair
	85	Ac. Sus.	6½			¾	Dome		50-20 ±3	91	10	3.5k	8/	17 x 10 x 9	Opt., Vnl.	Blk. Knit	18	200.00 Pair
	66	Indoor/Outdoor; Ctr. Ch.	(2)6			¾	Dome		45-20	90	10	3.5k	8/	16 x 8 x 7	Opt., ABS	Opt., Mesh	15	200.00 Each
	56	Indoor/Outdoor	5¼			½	Dome		50-20 ±3	89	10	4k	8/	10 x 8 x 6	Opt.		6	125.00 Pair
	55	Indoor/Outdoor; Ac. Sus.	4			¾	Dome		85-20 ±3	86	10	3.5k	6/	9 x 7 x 5	Blk. ABS	Opt., Mesh	6	250.00 Pair
	44	Ctr. Ch.	(2)4			½	Dome		80-21 ±3	90	10	3.5k	8/4	5 x 11 x 8	Blk.	Blk. Mesh	6	90.00 Each
AMC	WM50	In-Wall	5½			1	Dome		60-20 ±5				8/			Wht. Alum.		199.00 Pair
	WM75	In-Wall	6½			1	Dome		50-20 ±5				8/			Wht. Alum.		299.00 Pair
	WM100	In-Wall	8			1	Dome		45-20 ±5				8/			Wht. Alum.		399.00 Pair
	B1-20	Subwoof.	8					W,M,T	30-270 +0,-3			40-270 (Var.)			Blk. Oak			749.95 Each
AMERICAN POWER AND LIGHT (Continued)	Planar Transducer The Screen	Wall-Mount; Panel	(2) 35x9			35x 1½	Flat Piston	W,M,T	12-22 ±2	88	100	40	3.2/ 3.2	Four Pieces	Opt.	Opt.	300 Sys.	12,000. Sys.
		3-Ch.; Wall-Mount; Panel	(2) 35x9			35x 1½	Flat Piston	W,M,T	12-26 ±2	90	200	40	3.2/ 3.2	Three Pieces	Opt.	Opt.	500 Sys.	16,000. Sys.
	Alix	Wall-Mount; Trans. Line	4x8			(7)1⅞	Cones		35-22 ±2	92	15	1.2k,7.6k	3.2/ 3.2	35 x 14 x 4	Opt.	Silk	42	2600.00 Pair

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LOUDSPEAKERS

MANUFACTURER	Model	Application, Design Principle, Enclosure or System Type	Woofer Diameter, Inches	Midrange Diameter, Inches	Midrange Type	Tweeter Diameter, Inches	Tweeter Type	Separate Level Controls? Woofer=W, Midrange=M, Tweeter=T, Supertweeter=ST	Anechoic Frequency Response, Hz to kHz, ±dB	SPL, 1 Watt/1 Meter, dB	Recommended Minimum Amp Power, Watts/Channel	Crossover Frequencies, Hz	Impedance, Ohms: Nominal/Minimum	Dimensions, Inches (To Nearest Inch)	Finish	Grille Color and Material	Weight, Lbs. Each	Price, $
AMERICAN POWER AND LIGHT (Continued)	V Driver Subwoofer	Opposed-Driver; Stereo Subwoof.	(8)8						12-Sel.	88	200	40 Ext.	Var.	20 x 20 x 21	Opt.	Opt.	76	1500.00 Each; w/Xover, 2300.00
AMRITA AUDIO	The AMRIT-Motif	Bass Ref.	6			1	Dome		43-20	92	7.5	4.5k	6/5.5	10 x 9 x 16	Opt.	Opt.	17	545.00 Pair
	The AMRIT-Logos	Bass Ref.	8			1	Dome		35-20	90	7.5	3.2k	7/7	13 x 14 x 20	Opt.	Opt.	34	695.00 Pair
	The AMRIT-Thunderbird	Stereo Bandpass Subwoof.	(2)10						24-100		50		7/7	17 x 19 x 36	Opt.	Opt.	96	From 895.00 Each
	The AMRIT-Reference Standard	Inf. Baf.	(2)12	(2)6½	Cones	1	Dome	No	34-20	92	30	180,4k	4/3.4	49 x 17 x 15	Opt.	Opt.	110	3795.00 Pair
	The AMRIT-Summit Towers	Ported	(2)10	6½	Cone	1	Dome	No	28-20	91	30	180,4k	4/3	42 x 16 x 14	Opt.	Opt.	85	2095.00 Pair
	The AMRIT-Allegra Towers	Ported	10	3	Dome	¾	Dome	No	32-20	90	30	600,4k	4/3	37 x 17 x 13	Opt.	Opt.	73	1195.00 Pair
	The AMRIT-HeartLand Towers	Bass Ref.	(4)8			1	Dome	No	31-20	96	30	3.4k	4/2	36 x 13 x 17	Opt.	Opt.	72	1295.00 Pair
	The AMRIT-MiniMonitors	Bass Ref.	(2)8			1	Dome	No	40-20	92	30	2.5k	4/3	17 x 11 x 12	Opt.	Opt.	37	995.00 Pair
	The AMRIT-Elan Towers	Bass Ref.	8			1	Dome	No	36-20	90	30	2k	6/5	35 x 11 x 12	Opt.	Opt.	50	845.00 Pair
	The AMRIT-Troppo Towers	Bass Ref.	6			1	Dome	No	46-20	90	30	3.5k	6/5	35 x 10 x 8	Opt.	Opt.	31	645.00 Pair
	The AMRIT-Ariel	Ac. Sus.	6			1	Dome	No	58-20	90	30	3.5k	6/5	15 x 10 x 8	Opt.	Opt.	16	495.00 Pair
	The AMRIT-Paradiso	Bipolar	(2)6½			(2)1	Domes	No	38-20 +3,-5	92	10	4.5k	6/5	35 x 11 x 13	Opt.	Blk.	52	995.00 Pair
	The AMRIT-Kronos Towers	Tuned Port	(2)8	3½	Dome	1	Dome		24-20 +3,-5	90	7.5	650,4.5k	7/4	12 x 16 x 40	Opt.	Opt.	72	1645.00 Pair
ANDANTE AUDIO	M100	Vented Sat.	4			¾	Dome		55-21	90	20	3k	8/	8 x 5 x 5	Opt.	Opt.	3	129.00 Pair
	CF65	Subwoof.	(2)6½						30-120	90	50	120	8/6	25 x 14 x 11	Blk.	Blk.	34	399.00 Each
	VM150	A/V; Vented	4			¾	Dome		55-21	90	20	3k	8/	8 x 5 x 5	Blk.	Blk.	3	169.00 Pair
	SP06	In-Wall	6½			1	Dome	T	50-21	90	20	2.2k	8/	12 x 9 x 3	Wht.	Wht.	4	199.00 Pair
ANTIPHON	Aphelion	Vented	(2) 8¼x 11¼	2	Dome	¾	Dome			87	100		4/	72 x 17 x 15	Opt.	Blk. Knit	150	14,500. Pair
	Diaphanous	Vented	(2)8	4	Cone	¾,1	Domes			84	100		8/	44 x 10 x 9	Oak	Blk. Knit	70	3700 00 Pair
APOGEE ACOUSTICS	Studio Grand Ribbon Array	Ribbon	14x48			0.7x 48	Ribbon	W,T	30-20		100	400	3/	66 x 28 x 3	Opt.	Opt.	110	7500.00 Pair
	Studio Grand	Ribbon & Slot-Loaded Subwoof.	(2)10, 14x48			0.7x 48	Ribbon	SW,W, T	20-20		100		3/	29 x 83 x 25	Opt.	Opt.	195	12,600. Pair
	Grand (w/Remote)	Powered Ribbon & Subwoof.	(2)12, 12x60	1.5x 60	Ribbon	0.3x 60	Ribbon	SW,W, M,T	15-25		100 Inc.	70,250,9k	3/	32 x 86 x 38	Opt.	Blk. Knit	600	From 80,500. Pair w/ Amps
	Studio Stereo Subwoofer	Slot Loaded Subwoof.	(2)10					SW	20-70		100	70	3/	17 x 29 x 25	Gran. Blk.	Blk. Cloth	85	3995.00 Pair
	Stage Subwoofer	Subwoof.	(2)8					W	20-80		75	80	3/	11 x 27 x 19	Gray Paint	Blk.	55	2595.00 Pair
	Center Channel	Hybrid; Ctr. Ch.	(2)6½			0.8x 16	Ribbon		40-20		50	900	4/	24 x 27 x 6	Off-Wht. Paint	Mtl.	30	1195.00 Each
	Stage	Ribbon Dipole	12x26			0.7x 26	Ribbon	T	35-20		50	600	4/3	26 x 37 x 2	Opt.	Fbgls.	60	2995.00 Pair
	Column	Ribbon Dipole; Hybrid	6½			0.7x 26	Ribbon		35-20		50		6/4	13 x 60 x 10	Opt., Knit		76	1495.00 Pair
	Slant 6	Ribbon Dipole; Hybrid	6½			0.7x 26	Ribbon	W	32-20		50		6/4	15 x 53 x 14	Blk.	Blk. Knit	80	1995.00 Pair
	Slant 8	Ribbon Dipole; Hybrid	8½			0.7x 40	Ribbon	W	26-20		70		6/4	17 x 60 x 17	Opt., Paint	Opt., Knit	120	3995.00 Pair
	Ribbin-Wall	In- or On-Wall	6½			0.7x 26	Ribbon	W	40-20		50	1.2k	6/4	52 x 12 x 3	Wht. Paint	Opt.	40	From 1350.00 Pair
APOGEE SOUND	SSM	Vented	(2)4½			1	Dome		85-25 ±3	90	150		16/16	13 x 6 x 6	Blk. Epoxy	Blk. Foam	11	550.00 Each
	AE-1s2	Vented	8			1	Dome		63-19 ±3	92	60		8/8	10 x 16 x 7	Blk. Epoxy	Blk. Mtl.	17	645.00 Each
	AE-3s2	Vented	10			1	Sphere		70-18 ±3	96	300		8/8	13 x 10 x 16	Blk. Epoxy	Blk. Foam	36	935.00 Each
	MPTS-1	THX	12	5,2	Cone, Horn	(8)1	Domes		20-18 ±3	124		120,230, 2.5k	4/8	Twelve Pieces	Blk. Poly.	None	438 Sys.	21,255. Sys.
AR	208V	Ac. Sus.	5¼			¾	Dome							11 x 7 x 8				200.00 Pair
	218V	Ac. Sus.	6½			¾	Dome							13 x 8 x 8				290.00 Pair
	228	Ac. Sus.	8			¾	Dome							18 x 11 x 9				400.00 Pair
	338	Ac. Sus.	8	1½	Dome	¾	Dome		49-20 ±3	86	35	650,5k	8/3.6	19 x 11 x 9			26	600.00 Pair
	302	Ac. Sus.	10	1½	Dome	¾	Dome							24 x 13 x 11				1000.00 Pair
	303	Ac. Sus.	12	1½	Dome	¾	Dome		32-20 ±3	85	50	650,5.5k	6.5/ 3.6	25 x 15 x 11			54	1200.00 Pair
ARANT	A-50	Vented	5¼			¾	Dome		70-20 ±3	89	10	3.5k	4/	10 x 7 x 5	Oil. Wal.	Blk. Knit	10	225.00 Pair
	A-60	Vented	6½			1	Dome		49-20 ±3	90	10	3.3k	8/	17 x 10 x 8	Oil. Wal.	Blk. Knit	15	300.00 Pair
	A-80	Vented	8			1	Dome		38-22 ±3	91	10	2.7k	8/	19 x 11 x 10	Oil. Wal.	Blk. Knit	19	475.00 Pair
	A-100T	Inf. Baf.	8			1	Dome		27-20 ±3	90	12	2.5k	8/	28 x 10 x 10	Oil. Wal.	Blk. Knit	30	600.00 Pair
	A-140	Pas. Rad.	6½			1	Dome		40-20 ±3	90	10	2.5k	8/	19 x 11 x 11	Oil. Wal.	Blk. Knit	25	550.00 Pair
	A-200	Vented	10	4	Cone	1	Dome		25-22	92	10	800,2.7k	8/	26 x 16 x 12	Oil. Wal.	Blk. Knit	50	825.00 Pair
ARCAM	Delta 2	Bass Ref.	8			¾	Dome		40-20	89	15	3k	8/6.5	10 x 11 x 15	Opt., Vnl.	Blk. Knit	18	749.00 Pair
A.R.E.S.	L1 Tech	Bass Ref.												14 x 9 x 10	Blk. Ash	Blk. Knit		510.40 Pair
	L4 Tech	Bass Ref.												30 x 8 x 10	Blk. Ash	Blk. Knit		657.08 Pair
	L5 Tech	Bass Ref.												33 x 8 x 10	Blk. Ash	Blk. Knit		877.08 Pair
	L10 Tech	Bass Ref.												34 x 11 x 12	Blk. Ash	Blk. Knit		1097.08 Pair
	Little Wonder	Bass Ref.												10 x 5 x 9	Blk. Ash	Blk. Knit		657.08 Pair
(Continued)	Bookend II	Bass Ref.												8 x 13 x 10	Blk. Ash	Blk. Knit		730.40 Pair

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LOUDSPEAKERS

MANUFACTURER	Model	Application, Design Principle, Enclosure or System Type	Woofer Diameter, Inches	Midrange Diameter, Inches	Midrange Type	Tweeter Diameter, Inches	Tweeter Type	Separate Level Controls? Woofer=W, Midrange=M, Tweeter=T, Supertweeter=ST	Anechoic Frequency Response, Hz to kHz, ±dB	SPL, 1 Watt/1 Meter, dB	Recommended Minimum Amp Power, Watts/Channel	Crossover Frequencies, Hz	Impedance, Ohms: Nominal/Minimum	Dimensions, Inches (To Nearest Inch)	Finish	Grille Color and Material	Weight, Lbs. Each	Price, $
A.R.E.S. (Continued)	Column	Bass Ref.												37 x 8 x 12	Blk. Ash	Blk. Knit		1170.40 Pair
	L20	Bass Ref.																1903.74 Pair
	SL60 J.E.T.	Bass Ref.											4/	14 x 10 x 12	Opt.	Blk. Knit		2197.08 Pair
	SL80 J.E.T.	Bass Ref.											4/	38 x 10 x 12	Opt.	Blk. Knit		2930.40 Pair
	SL180 J.E.T.	Bass Ref.											4/	46 x 11 x 18	Opt.	Blk. Knit		4397.08 Pair
	SL200 J.E.T.	Bass Ref.											4/	56 x 11 x 16	Opt.	Blk. Knit		5863.74 Pair
ARTEMIS SYSTEMS	EOS II		7			1	Inv. Dome		47-20 ±2	88	20		8/6	17 x 14 x 16	Opt.	Blk. Knit	65	5100.00 Pair
	EOS Base Module	Subwoof.	11						26-50 ±3	88	60		8/7		Opt.		210	5000.00 Pair
ASB	AB 100 mkII	Bass Ref.	6½			1	Dome		48-20 ±3	89	30	2.5k	8/6	8 x 11 x 20	Oil. Wal.	Blk. Knit	20	799.00 Pair
	AB 900	Bass Ref.	8	4½	Cone	1	Dome		35-20 ±3	86	40	300,2.5k	8/6	10 x 12 x 34	Oil. Wal.	Blk. Knit	50	1495.00 Pair
	SR-I mkII	Trans. Line	5¼			1	Dome		40-20 ±3	88	35	4k	8/6	8 x 11 x 36	Oil. Wal.	Blk. Knit	60	1995.00 Pair
	SR-III mkII	Trans. Line	8	5¼	Cone	1	Dome		32-25 ±3	88	40	100,4k	8/6	11 x 14 x 46	Oil. Wal.	Blk. Knit	70	4495.00 Pair
	SR-IV mkII	Trans. Line	(2)8	5¼	Cone	1	Dome		22-25 ±3	88	40	100,4k	8/6	11 x 17 x 60	Oil. Wal.	Blk. Knit	85	6995.00 Pair
ATLANTIC TECH-NOLOGY	151 LR	Sat.	4			½	Dome		80-20 ±3	89	10	4k	8/6	5 x 7 x 5	Blk. Plast.	Blk. Mtl.	2	159.00 Pair
	251 LR	Sat.	(2)4			¾	Dome		50-20 ±3	90	10	4k	8/6	6 x 13 x 8	Blk. Vnl.	Blk. Cloth	9	299.00 Pair
	152 PBM	Powered Subwoof.	8					W,T	30-120 ±3		Inc.	80,120	10k/ 1.5k	15 x 11 x 13	Blk. Vnl.	Blk. Plast.	25	399.00 Each
	252 PBM	Powered Subwoof.	12					W,T	30-120 ±3		Inc.	80,120	10k/ 1.5k	20 x 15 x 14	Blk. Vnl.	Blk. Cloth	47	569.00 Each
	153 C	Ctr. Ch.	(2)3½			½	Dome		80-20 ±3	89	10	4k	8/6	10 x 5 x 6	Blk. Plast.	Blk. Mtl.	4	149.00 Each
	253 C	Ctr. Ch.	(2)4			¾	Dome	M,T	80-20 ±3	90	10	4k	8/6	15 x 6 x 7	Blk. Vnl.	Blk. Cloth	10	279.00 Each
	154 SR	Surround		(2)3½	Cones				120-12 ±3	89	10	4k	8/6	5 x 7 x 5	Blk. Plast.	Blk. Mtl.	4	159.00 Pair
	254 SR	Surround	4	(2)3½	Cones				50-12.5 ±3	90	10	4k	8/6	9 x 10 x 3	Blk. Vnl.	Blk. Cloth	9	299.00 Pair
ATOMIC	1294	Subwoof.	12						30-120	88	30		4/3	14 x 14 x 30			50	800.00 Each
	0616	Coaxial; Inf. Baf.	6	2					40-19 ±4	90	60	2k	4/	6 x 6 x 3		Blk. Mtl.	6	144.00 Pair
AUDIENCE	Au24	Vented	4			1	Dome		70-20 ±6	86	30	4k	8/5	7 x 5 x 4	Blk.	Blk. Knit	6	532.00 Pair
	Au24/AV	A/V; Ac. Sus.	4			1	Dome		140-20	85	30	4k	8/5	7 x 5 x 4	Blk.	Blk. Knit	6	564.00 Pair
AUDIGO	SGI	Biamp, Trans. Line	8	2¼	Dome	1⅛	Dome		40-20 ±2.5	88	(2) 250	700,6k	4/2	15 x 11 x 14			49	4995.00 Pair w/Xover
	One	Biamp, Trans. Line	8	2¼	Dome	1⅛	Dome		40-20 ±2.5	88	(2) 250	700,6k	4/2	16 x 12 x 14			52	2995.00 Pair w/Xover
AUDILE	ACT I (with Digital Signal Processor)		6½			1	Dome		60-20 ±0.1	88	100	4k	8/6	14 x 11 x 20	Gloss Mnrl. Acryl.	Blk. Mtl.	35	8750.00 Pair w/DSP& Stands
	ACT I/SB (with DSP)		(2)10	6½	Cone	1	Dome		20-20 ±0.1	88	200	100,4k	6/4	42 x 11 x 20	Gloss Mnrl. Acryl.	Blk. Mtl., Foam	110	13,100. Pair w/DSP
AUDIO ADVANCE-MENTS	Maxeen	Delay Line; Vented	8			1	Dome		33-20 ±2	91	5	1.7k	8/7	40 x 11 x 15	Opt.	Blk. Knit	77	2195.00 Pair
AUDIO ARTISTRY	Mozart	Ported	(2)6½			1	Dome		48-25 ±2.5	88		1.8k	6/4		Oak	Blk. Knit	75	2795.00 Pair
	Mozart Signature	Ported	(2)6½			1	Dome		48-25 ±2.5	88		1.8k	6/4		Rswd.	Blk. Knit	75	3495.00 Pair
	Dvorak	Dipole	(2)8			1	Dome		45-25 ±2.5	88		1.8k	8/4		Blk.Knit Wrap		40	3995.00 Pair
	Dvorak Subwoofer	Dipole Subwoof.	(2)12						20-100 ±2			100	8/5		Blk.Knit Wrap		30	1995.00 Pair
AUDIO CENTRON	CE12H	Tuned Bass Ref.	12				Dome		60-18	97	50	5k	8/	20 x 18 x 12	Blk. Ozite	Mtl.	20	550.00 Pair
	CE126	Tuned Bass Ref.	12	6	Cone	2½	Dome		60-18	97	75	1.6k,5k	8/	26 x 18 x 12	Blk. Ozite	Mtl.	40	750.00 Pair
	CE156	Tuned Bass Ref.	15	6	Cone	2½	Dome		55-18	98	75	1.6k,5k	8/	29 x 19 x 15	Blk. Ozite	Mtl.		900.00 Pair
	CE15H	Tuned Bass Ref.	15	10x8	Horn				55-20	98	75	2k	8/	29 x 19 x 15	Blk. Ozite	Mtl.		1150.00 Pair
	CE1510	Tuned Bass Ref.	15	10	Cone	5x6	Horn		50-20	101	75	800,5k	8/	29 x 25 x 16	Blk. Ozite	Steel	85	1300.00 Pair
	CE1510EV	Tuned Bass Ref.	15	10	Cone	5x6	Horn		50-20	101	75	800,5k			Blk. Ozite	Steel	85	1700.00 Pair
	CE50	Tuned Bass Ref.	(2)15	(2)10	Cones	(2)5x6	Horns		50-20	101	100	500,2k,5k	8/	39 x 39 x 19	Blk. Ozite	Steel	160	2400.00 Pair
	CE34	Vented Bass Ref.	(2)12	8	Cone	2	Horn		50-18 ±3	96	250	250,4k	8/6	40 x 18 x 20	Blk. Ozite	Blk. Mtl.	90	2000.00 Pair
	CE18	Tuned Bass Ref.; Subwoof.	18						30-300	97	75		4/	32 x 25 x 23	Blk. Ozite	Steel	93	1050.00 Pair
	ACE-2T	Tuned Bass Ref.	(2)15			22x 9½	Horn	M	30-15	103	100	1.8k	8/	49 x 25 x 17	Blk. Ozite		115	1600.00 Pair
	ACE-1T	Tuned Bass Ref.	15			22x 9½	Horn	M	40-15	101	75	1.8k	8/	32 x 25 x 17	Blk. Ozite		95	1300.00 Pair
	ACE-1	Tuned Bass Ref.	15			22x 9½	Horn		40-15	101	75	1.6k	8/	32 x 25 x 17	Blk. Ozite	Steel	90	1200.00 Pair
AUDIOFILE HOME THEATER	TV4.5	Ctr. Ch.	(2)4½			¾	Dome		100-8 ±5	89	5	5k	8/4	16 x 6 x 7	Blk. Ash	Blk. Knit	11	129.99 Each
	Sat 4.0	Rear Ch.	4			1	Dome		65-20 ±5	88	5	6k	8/4	6 x 10 x 6	Blk. Ash	Blk. Knit	7	149.99 Pair
	M6.5	Ported	6½			1	Dome		50-20 ±5	89	5	4.5k	8/4	9 x 15 x 8	Blk. Ash	Blk. Knit	12	199.99 Pair
	M12.0	Ported	12	3	Cone	1	Dome		50-20 ±5	90	10	6k	8/4	14 x 30 x 11	Blk. Ash	Blk. Knit	32	149.99 Each
	Sub 6.5A2	Powered Subwoof.	(2)6½					W	40-200 ±5	89	Inc.	180	8/4	22 x 9 x 14	Blk. Ash		35	359.99 Each
	AF1200	Sat. & Subwoof.	12,4			1	Dome		40-20 ±5	89	10	150,5k	8/4	Three Pieces	Blk. Ash	Blk. Knit	42 Sys.	229.99 Sys.
AUDIO NOTE	1/L	Inf. Baf.	8			¾	Dome	No	65-19 ±2	91	7	2.3k	8/4	18 x 11 x 8	Blk. Ash	Blk. Knit	19	1095.00 Pair
	1/SPX	Inf. Baf.	8			¾	Dome	No	65-19 ±1.5	91	7	2.3k	8/4	18 x 11 x 8	Rswd.	Blk. Knit	19	1895.00 Pair
	2/L	Ported	8			¾	Dome	No	42-21 ±2	93	5	2.3k	6/4	23 x 13 x 10	Blk. Ash	Blk. Knit	28	1795.00 Pair
	2/SPX	Ported	8			¾	Dome	No	42-21 ±1.5	93	5	2.3k	6/4	23 x 13 x 10	Rswd.	Blk. Knit	28	2595.00 Pair
	2/SE	Ported	8			¾	Dome	No	40-22 ±1	94	5	2.3k	6/4	23 x 13 x 10	Blk. Lacq.	Blk. Knit	28	7995.00 Pair
	3/L	Ported	8			¾	Dome	No	36-21 ±2	94	4	2.3k	6/4	32 x 14 x 11	Blk. Ash	Blk. Knit	43	2795.00 Pair
	3/SPX	Ported	8			¾	Dome	No	36-21 ±1.5	94	4	2.3k	6/4	32 x 14 x 11	Rswd.	Blk. Knit	43	3995.00 Pair
	3/SE	Ported	8			¾	Dome	No	33-22 ±1	95	3	2.3k	6/4	32 x 14 x 11	Blk. Lacq.	Blk. Knit	43	9750.00 Pair

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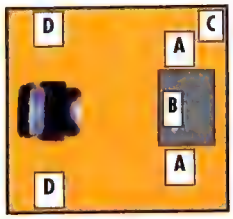

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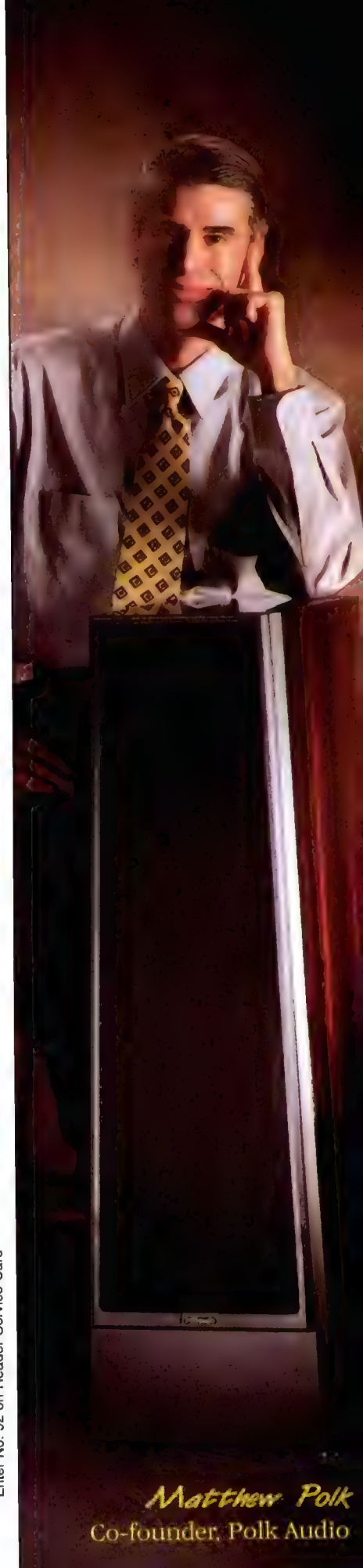

Matthew Polk
Co-founder, Polk Audio

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MANUFACTURER	Model	Application, Design Principle, Enclosure or System Type	Woofer Diameter, Inches	Midrange Diameter, Inches	Midrange Type	Tweeter Diameter, Inches	Tweeter Type	Separate Level Controls? Woofer=W, Midrange=M, Tweeter=T, Supertweeter=ST	Anechoic Frequency Response, Hz to kHz, ±dB	SPL, 1 Watt/1 Meter, dB	Recommended Minimum Amp Power, Watts/Channel	Crossover Frequencies, Hz	Impedance, Ohms: Nominal/Minimum	Dimensions, Inches (To Nearest Inch)	Finish	Grille Color and Material	Weight, Lbs. Each	Price, $
AUDIO-SOURCE	LS.7	Ac. Sus.; Indoor/Outdoor; Sat.	4	2	Cone	⅞	Piezo		110-20	87	5		8/8	8 x 5 x 5	Opt.	Opt.	3	99.95 Pair
	LS One	Ac. Sus.; Indoor/Outdoor; Sat.	4			1	Dome		100-20	87	5	2.5k	8/8	8 x 5 x 5	Opt.	Opt., Mtl.	5	169.95 Pair
	LS Two/A	Ac. Sus.; Indoor/Outdoor; Sat.	5			1	Dome		60-20	89	5	2.3k	8/8	9 x 6 x 5	Opt.	Opt., Mtl.	6	249.95 Pair
	LS Ten/A	Ac. Sus.; Sat.	4			1	Cone		100-20	91	5	2.5k	8/8	9 x 6 x 5	Matte Blk.	Blk. Cloth	3	99.95 Pair
	VS-One	A/V; Ac. Sus.; Ctr. Ch.	(2)4			1	Dome		70-20	93	5	5k	8/8	6 x 14 x 6	Blk. Vnl.	Blk. Cloth	7	119.95 Each
	VS-Two	A/V; Powered Ctr. Ch.	(2)4			1	Dome		70-20		30 Inc.	5k	8/8	6 x 14 x 6	Blk.	Blk. Mtl.	7	159.95 Each
	VS-Three	A/V; Ctr. Ch.	5¼			1	Dome		60-20	90	5	3.5k	8/	12 x 7 x 6	Blk. Vnl.	Blk. Mtl.	8	139.95 Each
	VS-Four	A/V; Ctr. Ch.	(2)4	4	Coax	1	Coax		60-20	93	5	5k	8/	6 x 16 x 6	Blk. Vnl.	Blk. Mtl.	7	179.95 Each
	SW Four	Powered Subwoof.	12					W	20-250	90	150 Inc.	40-180 (Var.)	8/	13 x 20 x 16	Blk. Vnl.		35	499.95 Each
	SW Five (with remote control)	Powered Subwoof.	12					W	20-250	90	150 Inc.	40-180 (Var.)	8/	13 x 20 x 16	Blk. Vnl.		35	599.95 Each
	SW Six (with remote control)	Powered Subwoof.	12					W	20-250	90	150 & (2)50 Inc.	40-180 (Var.)	8/	13 x 20 x 16	Blk. Vnl.		37	699.95 Each
	IW-One	In-Wall	5¼			½	Cone		80-20	90	5	5k	8/	9 x 7 x 3	Wht.	Wht. Mtl.	2	129.95 Pair
	IW-Two	In-Wall	6½			1	Dome		70-20	90	5	3k	8/	12 x 9 x 3	Wht.	Wht. Mtl.	3	199.95 Pair
	IW-Three	In-Wall	8			1	Dome		50-20	92	5	2.5k	8/	15 x 11 x 4	Wht.	Wht. Mtl.	4	249.95 Pair
	IW-Four	In-Wall Subwoof.	8						30-500	90		120	8/	15 x 11 x 4	Wht.	Wht. Mtl.	4	149.95 Each
AUDIO-VECTOR	1X	Damp. Ref.	6½			1	Dome		50-21 ±2	88	50	3k	8/8	36 x 7 x 11			47	1195.00 Pair
	2X	Damp. Ref.	6½	6½	Cone	1	Dome		45-21 ±2	89	50	160,2.9k	8/8	36 x 7 x 11			49	1430.00 Pair
	3X	Damp. Ref.	6½	6½	Cone	1	Dome		40-21 ±2	89	50	125,2.9k	8/8	41 x 9 x 14			62	1859.00 Pair
	5	Damp. Ref.	(2)8	6½	Cone	1	Dome		35-21 ±2	91	10	125,600, 2.9k	8/6	45 x 12 x 14			95	3600.00 Pair
	6	Damp. Ref.	10	8,5	Cones	1	Dome		30-20 ±2	93	10	125,600, 3.5k	8/5	47 x 15 x 16			120	5100.00 Pair
AUDIRE	JDH-1	Ported Sat.	6½			1	Dome		65-22 ±2	88	60	2.8k	8/6	12 x 10 x 10	Piano Blk.		28	1299.00 Pair
	JDH-2	Ported Sat.	(2)6½			1	Dome		65-22 ±2	91	60	2.8k	4/4	19 x 10 x 12	Piano Blk.		48	1999.00 Pair
	JDH-Sub	Powered Subwoof.	10					W	20-80 +0,-3		Inc.	80		20 x 18 x 18	Piano Blk.		100	1299.00 Each
AUDIX	MM-5	Vented	5¼			1	Dome		50-18 ±3	88	25	3.2k	4/3	6 x 9 x 9	Matte Blk.	Blk.	8	249.00 Pair
	HRM-1a	Vented	6½			1	Dome		50-18 ±3	88	50	3k	8/3	10 x 16 x 7	Matte Blk.	Blk.	15	599.00 Pair
	HRM-3a	Vented	(2)6½			1	Dome		47-18 ±3	90	50	3k	4/3	12 x 19 x 10	Matte Blk.	Blk.	30	899.00 Pair
	M-4	Vented	7			1	Dome		40-20 ±2	90	50	2.3k	8/2	11 x 22 x 13	Opt.	Blk.	35	1499.00 Pair
	M-4T	Vented	7			1	Dome		40-20 ±2	90	50	2.3k	8/2	10 x 46 x 10	Opt.	Blk.	55	1799.00 Pair
	M-7	Vented	10	4½	Cone	1	Dome		35-20 ±2	89	50	2.5k	8/2	13 x 45 x 13	Opt.	Blk.	60	1999.00 Pair
	M-8	Vented	6½			1	Dome		40-20 ±2	87	50	2.2k	8/3	10 x 15 x 10	Opt.	Blk. Knit	30	1995.00 Pair
	M-10	Vented	(2)6½			1	Dome		38-20 ±2	89	50	2.2k	4/3	10 x 13 x 22	Opt.	Blk. Knit	55	2995.00 Pair
	M-12	Vented	(2)6½			1	Dome		38-20 ±2	89	50	2.2k	4/3	10 x 44 x 14	Opt.	Blk. Knit	90	3495.00 Pair
AVALON ACOUSTICS	Ascent	Sealed	11	2	Dome	1	Dome		28-24 ±3	87	50		6/5.5	Four Pieces	Wood	Blk. Knit	460 Sys.	16,500. Sys.
	Radian	Sealed	(2)9	3½	Cone	1	Dome		20-24 ±3	88	50		4/3.6	48 x 12 x 19	Wood	Blk. Knit	170	10,500. Pair
	Eclipse	Sealed	9			1	Dome		35-24 ±3	86	30		6/5.5	39 x 11 x 15	Wood	Blk. Knit	95	7600.00 Pair
	Avatar	Sealed	8			1	Dome		35-24 ±3	85	30		6/5.5	34 x 10 x 13	Wood	Blk. Knit	65	4350.00 Pair
	Monitor	T.R.A.C.	7			1	Dome		48-24 ±3	87	15		6/5.5	18 x 9 x 11	Wood	Blk. Knit	31	2695.00 Pair
AVID DYNAMICS	4HVS	A/V; Vented	5¼			¾	Dome		65-20 ±3	89	5	4k	8/	14 x 9 x 7	Opt., Vnl.	Blk. Knit	8	175.00 Pair
	6HVS	A/V; Vented	6½			¾	Dome		53-20 ±3	90	10	3k	8/	18 x 11 x 8	Opt., Vnl.	Blk. Knit	11	225.00 Pair
	8HVS	A/V; Inf. Baf.	8			1	Dome		50-20 ±3	91	10	2.3k	8/	21 x 11 x 8	Opt., Vnl.	Blk. Knit	16	275.00 Pair
	10HVS	A/V; Pas. Rad.	6½			1	Dome		47-20 ±3	92	15	2.3k	8/	24 x 13 x 10	Opt., Vnl.	Blk. Knit	20	375.00 Pair
	12HVS	A/V; Pas. Rad.	6½			1	Dome		42-20 ±3	92	15	2.2k	8/	34 x 11 x 10	Opt., Vnl.	Blk. Knit	28	465.00 Pair
	Sterling Series 60	Inf. Baf.	6½			¾	Dome		65-20	89	5	3.5k	8/	14 x 8 x 7	Rose Wal. Vnl.	Blk. Knit	9	230.00 Pair
	Sterling Series 70	Inf. Baf.	7			1½	Dome		65-20 ±3	90	8	3k	8/	18 x 11 x 8	Rose Wal. Vnl.	Blk. Knit	16	280.00 Pair
	Sterling Series 80	Inf. Baf.	9			1	Dome		38-20 ±3	90	10	2k	8/	24 x 14 x 8	Rose Wal. Vnl.	Blk. Knit	26	320.00 Pair
	Sterling Series 120	Inf. Baf.	10	3	Cone	1	Dome		38-22 ±3	90	15	600,3k	8/	33 x 16 x 8	Rose Wal. Vnl.	Blk. Knit	44	460.00 Pair
	Sterling Tower 180T	Inf. Baf.	(2)8	3	Cone	1	Dome		38-20 ±3	90	15	500,3.5k	8/	43 x 12 x 12	Rose Wal. Vnl.	Blk. Knit	65	530.00 Pair
AVONDALE AUDIO	Mini-Monitor	Ported	6			1	Dome		50-20 ±2	87	30	4k	8/3	15 x 10 x 7	Mtl.	Blk.	50	2995.00 Pair
	SBM	Ported	(2)8			1½	Dome		35-20 +2	87	30	4k	8/3	27 x 14 x 10	Mtl.	Blk.	70	3995.00 Pair
	DBM	Ported	(2)8	3	Dome	1½	Dome		30-20 ±2	87	30	300,4k	8/4	35 x 14 x 10	Mtl.	Blk.	110	5995.00 Pair
A.W.H.	AWH180A	Bipolar							20-20 +3	96	10		8/4	60 x 13 x 3	Blk.	Blk. Knit	60	899.95 Pair
	AWH90A	Bipolar							40-19 ±4	91	15		8/4	24 x 12 x 3	Blk.	Blk. Knit	15	399.95 Pair
AXIOM	AX 1.2	Tuned Port	5			½	Dome		60-22	91	10	3.5k	8/	11 x 6 x 8	Blk. Rswd.	Blk. Knit	5	149.00 Pair
	AX 1.5 Bookshelf	Tuned Port	6½			¾	Dome		50-22 ±2	89	15	3.5k	8/6	15 x 8 x 8	Blk. Rswd.	Blk. Knit	15	199.00 Pair
	AX 1.5	Tuned Port	6½			¾	Dome		45-22 ±2	89	15	3.5k	8/6	19 x 8 x 8	Blk. Rswd.	Blk. Knit	18	279.00 Pair
	AX 2 Bookshelf	Tuned Port	8			1	Dome		43-22 ±2	89	15	3.2k	8/6	19 x 10 x 10	Blk. Rswd.	Blk. Knit	22	399.00 Pair
	AX 2	Tuned Port	8			1	Dome		40-22 ±2	89	15	3.2k	8/6	24 x 10 x 10	Blk. Rswd.	Blk. Knit	25	469.00 Pair
	AX 3		8,5			1	Dome		36-22 ±2	88	30	3k	6/4	36 x 10 x 10	Blk. Rswd.	Blk. Knit	33	849.00 Pair

(Continued)

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MANUFACTURER	Model	Application, Design Principle, Enclosure or System Type	Woofer Diameter, Inches	Midrange Diameter, Inches	Midrange Type	Tweeter Diameter, Inches	Tweeter Type	Separate Level Controls? Woofer=W, Midrange=M, Tweeter=T, Supertweeter=ST	Anechoic Frequency Response, Hz to kHz, ±dB	SPL, 1 Watt/1 Meter, dB	Recommended Minimum Amp Power, Watts/Channel	Crossover Frequencies, Hz	Impedance, Ohms: Nominal/Minimum	Dimensions, Inches (To Nearest Inch)	Finish	Grille Color and Material	Weight, Lbs. Each	Price, $
AXIOM (Continued)	AX 5		10,5			1	Dome		29-22 ±2	87	40	3k	6/4	36 x 12 x 12	Blk. Rswd.	Blk. Knit	40	1499.00 Pair
	AX 1	Tuned Port	5			1	Dome		70-22 ±2	87	30	3k	6/4	11 x 6 x 6	Blk. Rswd.	Blk. Knit	15	549.00 Pair
	AX 120 Sub	Tuned Port; Subwoof.	8						40-120	91	10	120	8/	10 x 12 x 12	Blk. Rswd.	Blk. Knit	15	149.00 Each
	AX 150 Sub	Tuned Port; Subwoof.	10						35-120	91	15	120	8/	24 x 12 x 14	Blk. Rswd.	Blk. Knit	20	279.00 Each
	AX 500 Sub	Tuned Port; Subwoof.	10						29-120	91	40	120	8/	24 x 12 x 14	Blk. Rswd.	Blk. Knit	30	599.00 Each
BAG END	S10E-I	ELF Subwoof.	10						8-100	84	30	100	8/6	14 x 12 x 11	Blk.	Blk. Steel	30	348.00 Each
	S18E-I	ELF Subwoof.	18						8-90	92	50	90	8/6	22 x 22 x 18	Blk.	Blk. Steel	82	712.00 Each
	S18E-O	ELF Subwoof.	18						8-90	92	50	90	8/6	22 x 22 x 18	Oak	Blk. Knit	80	888.00 Each
	D10E-O	ELF Subwoof.	10						8-100	90	30	100	4/3	14 x 24 x 11	Oak	Blk. Knit	60	828.00 Each
	MM-8	Coax.		8	Cone	1	Coax. Horn	T	70-20	93	30	2.8k	8/7	14 x 10 x 8	Wal./ Blk.	None	30	1788.00 Pair
BANG & OLUFSEN	Beovox CX50	Pressure Chamber	4			1	Dome		80-20 +4,-8	89	20	2.5k	6/6	5 x 8 x 8	Opt.	Opt.	8	175.00 Each
	Beovox CX100	Pressure Chamber	(2)4			1	Dome		50-20 +4,-8	89	20	2.5k	6/6	5 x 13 x 8	Opt.	Opt.	11	250.00 Each
	Beolab Penta 3	Powered Bass Ref.	(4)5	(4)3	Cones	1	Dome		40-20 +4,-8	92	Inc.	700,5k	8/8	64 x 13 x 15	Steel	Gray Cloth	53	1900.00 Each
	RL6000	Bass Ref.								93	20			21 x 16 x 7	Opt.	Opt.	20	400.00 Each
	RL1000	Bass Ref.								92	20			16 x 13 x 5	Opt.	Opt.	8	200.00 Each
	IWS1000	In-Wall; Inf. Baf.	5½			1	Dome		55-20 +3,-8	87	20	2.5k	8/8	11 x 8 x 3	Wht.	Wht. Plast.	5	400.00 Pair
	IWS2000	In-Wall; Inf. Baf.	5¼			1	Dome		55-30 +3,-8	87	20	2.5k	8/8	11 x 8 x 3	Wht.	Wht. Plast.	5	500.00 Pair
	Beolab 8000	Biamped Bass Ref.	(2)4			¾	Dome		40-22 +4,-8		Inc.	4.2k		6 x 52 x 6	Alum.	Blk. Cloth	44	1500.00 Each
	Beolab 6000	Biamped Bass Ref.	(2)3¾			¾	Dome		70-22 +4,-8		Inc.	3k		8 x 44 x 9	Alum.	Blk. Cloth		2000.00 Pair
	Beolab 4500	Powered Bass Ref.	5			1	Dome		75-22 +4,-8	87	Inc.	3.5k	8/8	8 x 21 x 3	Steel	Opt.	8	850.00 Each
	Beovox 4500	Bass Ref.	5			1	Dome		75-20 +4,-8	87	20	3.5k	8/8	8 x 15 x 3	Steel	Opt.	25	350.00 Pair
B•I•C AMERICA	Venturi V52i	Vented	5¼			½	Dome		60-20 ±3	90	5	5k	8/8	11 x 7 x 7	Oak	Blk.	9	185.00 Pair
	Venturi V52si	Vented	5¼			½	Dome		60-20 ±3	90	5	5k	8/8	11 x 7 x 7	Blk.	Blk.	10	95.00 Each
	Venturi V52+	Vented	(2)5¼			½	Dome		55-20 ±3	90	5	5k	8/8	6 x 18 x 10	Blk.	Blk.	15	159.00 Each
	Venturi V62i	Vented	6			¾	Dome		50-20 ±3	90	10	4.5k	8/8	14 x 8 x 9	Oak	Blk.	11	225.00 Pair
	Venturi V62si	Vented	6			¾	Dome		50-20 ±3	90	10	4.5k	8/8	14 x 8 x 9	Blk.	Blk.	11	245.00 Pair
	Venturi V82si	Vented	8			¾	Dome		45-20 ±3	90	10	2.5k	8/8	21 x 10 x 11	Opt.	Blk.	27	349.00 Pair
	Venturi V820i	Vented	8			1	Dome		40-22 ±3	91	15	2.5k	8/8	26 x 10 x 11	Opt.	Blk.	30	449.50 Pair
	Venturi V630i	Vented	6	6	Cone	1	Dome		45-22 ±3	90	15	800,3k	8/8	34 x 9 x 11	Opt.	Blk.	37	599.50 Pair
	Venturi V830i	Vented	8	6	Cone	1	Dome		38-22 ±3	91	20	800,3k	8/8	40 x 10 x 11	Opt.	Blk.	45	799.50 Pair
	Venturi Realta	Vented	(2)10	(2)5¼	Cones	1	Dome		28-27 ±3	90	30	200,3k	4/4	53 x 12 x 15	Opt.	Blk.	82	1199.50 Pair
	Venturi V12	Vented Subwoof.	12						28-85 ±3	90	30	85	8/8	21 x 16 x 19	Blk.	Blk.	42	299.50 Each
	Venturi V12 System	Powered Vented Subwoof.	12					W	28-85 ±3		Inc.	85	8/8	21 x 16 x 19	Blk.	Blk.	57	699.00 Each w/Amp
	Cinema 1 C-5	Vented	5¼			½	Dome		60-20 ±3	90	5	5k	8/8	11 x 7 x 7	Blk.	Blk.	10	95.00 Each
	Cinema 1 C-6	Vented	6			¾	Dome		50-20 ±3	90	10	4.5k	8/8	14 x 8 x 9	Blk.	Blk.	11	229.00 Pair
	Cinema 1 C-8	Vented	8			¾	Dome		45-20 ±3	90	10	2.5k	8/8	21 x 10 x 11	Blk.	Blk.	27	339.00 Pair
	Cinema 1 C-8.3	Vented	(2)8			1	Dome		40-22 ±3	91	30	2.5k	8/8	40 x 10 x 12	Blk.	Blk.	47	449.00 Pair
	Cinema 1 C-10 Passive	Vented Subwoof.	10						38-120	90	20	100	8/5	17 x 13 x 16	Blk.	Blk.	26	229.00 Each
	Cinema 1 C-10 Powered	Powered Vented Subwoof.	10					W	29-200		Inc.	50-200 (Adj.)		17 x 13 x 16	Blk.	Blk.	34	449.00 Each
BLUE ROOM LOUD-SPEAKERS	The House Pod	Bass Ref.	6½			1	Dome		45-20 ±2	89	10	3k	8/5	21 x 19 x 14	Opt., Acryl.		18	1900.00 Pair
	The Techno Pod	Closed Box	6½	6½	Cone	1¼	Dome		45-20 ±2	94	30	900,3k	4/3	24 x 19 x 14	Opt., Acryl.		24	2500.00 Pair
BOSE	901 VI	Ac. Matrix	(9)4½								10		8/	21 x 13 x 13	Wal.	Brn. Knit	35	1499.00 Pair w/EQ
	701	Multi-Chamber	8	6½	Cone	(2)2½	Cones				10		8/4	32 x 10 x 12	Opt.	Blk. Knit	33	999.00 Pair
	501 V	Multi-Chamber	5¼			(2)2½	Cones				10		8/4	31 x 8 x 8	Opt.	Blk. Knit	20	599.00 Pair
	301 III	Slotted Port	8			(2)3	Cones				10		8/	11 x 17 x 10	Opt.	Opt.	16	369.00 Pair
	201 III	Slotted Port	6½			2¼	Cone				10		8/	8 x 15 x 9	Opt.	Opt.	10	229.00 Pair
	4.2 II	Slotted Port	8			(2)3	Cones				10		8/	11 x 17 x 10	Opt.	Opt.	16	369.00 Pair
	2.2 II	Slotted Port	6½			2¼	Cone				10		8/	8 x 15 x 9	Opt.	Opt.	10	229.00 Pair
	Acoustimass 7 Home Theater System	Home Th.; Acoustimass	(2)5¼			(6)2½	Cones				10		6/	Four Pieces	Opt.	Opt.	31 Sys.	999.00 Sys.
	Acoustimass 5 II System	Sat. & Acoustimass Subwoof.	(2)5¼			(4)2½	Cones				10		6/	Three Pieces	Opt.	Opt.	33 Sys.	799.00 Sys.
	Acoustimass 4 Home Theater System	Home Th.; Acoustimass; 3 Sats. & Subwoof.	5¼			(3)2½	Cones				10		6/	Four Pieces	Opt.	Opt.	17 Sys.	599.00 Sys.
	Acoustimass 3 II System	Sat. & Acoustimass Subwoof.	5¼			(2)2½	Cones				10		6/	Three Pieces	Opt.	Opt.	15 Sys.	499.00 Sys.
	Freestyle	Ported	4½								10		6/	10 x 6 x 6	Opt.	Opt.	5	339.00 Pair
	100	Ported	4½								10		8/	6 x 11 x 6	Opt.	Opt.	4	199.00 Pair
	101 Music Monitor	Ported	4½								10		4/	6 x 9 x 5	Opt.	Opt.	5	219.00 Pair
	121 Mobile Monitor	Ported	4½								10		4/	6 x 9 x 6	Blk.	Blk. Mtl.	5	249.00 Pair
	151	Outdoor; Ported	4½								10		6/	6 x 9 x 6	Opt.	Opt., Steel	4	299.00 Pair
	VS-100	Tuned Port	4½								10		8/	9 x 6 x 6	Blk.	Blk. Cloth	6	129.00 Each
	Acoustimass 3 Multimedia System	Computer; Powered Sat. & Subwoof.	5¼			(2)2½	Cones				Inc.			Three Pieces	Plat-inum	Plat-inum Cloth	27 Sys.	699.00 Sys.
(Continued)	Acoustimass 3 Powered System	Powered Sat. & Acoustimass Subwoof.	5¼			(2)2½	Cones				Inc.			Three Pieces	Opt.		25 Sys.	699.00 Sys.

MANUFACTURER	Model	Application, Design Principle, Enclosure or System Type	Woofer Diameter, Inches	Midrange Diameter, Inches	Midrange Type	Tweeter Diameter, Inches	Tweeter Type	Separate Level Controls? Woofer=W, Midrange=M, Tweeter=T, Supertweeter=ST	Anechoic Frequency Response, Hz to kHz, ±dB	SPL, 1 Watt/1 Meter, dB	Recommended Minimum Amp Power, Watts/Channel	Crossover Frequencies, Hz	Impedance, Ohms: Nominal/Minimum	Dimensions, Inches (To Nearest Inch)	Finish	Grille Color and Material	Weight, Lbs. Each	Price, $
BOSE (Continued)	Acoustimass 5 Powered System	Powered Sat. & Acoustimass Subwoof.	(2)5¼			(4)2½	Cones				Inc.			Three Pieces	Opt.	Opt.	43 Sys.	1099.00 Sys.
	Lifestyle RoomMate II System	Powered	4½								Inc.			6 x 9 x 6 7 x 10 x 7	Opt. Blk.	Opt. Blk. Alum.	6 6	339.00 Pair 339.00 Pair
	Video RoomMate System	Powered	4½								Inc.			6 x 9 x 6	Gray	Blk. Cloth	6	339.00 Pair
	RoomMate Computer Monitor	Powered	4½								Inc.			6 x 9 x 6	Wht.	Wht. Cloth	6	339.00 Pair
BOSTON ACOUSTICS	Surround Satellites	Ac. Sus.; Rear Ch.		4	Cone	¾	Dome		120-20 ±3	89	15	4.5k	8/	9 x 5 x 5	Opt.	Steel	6	200.00 Pair
	555x THX	THX; Ac. Sus.	(2)5¼			(2)1	Domes		80-20 ±3	90	15	3k	8/	18 x 11 x 8	Blk. Ash	Blk. Knit	24	300.00 Each
	575x THX	THX; Ac. Sus. Dipole	5¼			(2)2½	Cones		125-20 ±3	85	15	350	8/	12 x 8 x 5	Opt.	Blk. Knit	10	500.00 Pair
	595x THX	THX; Subwoof.	12						20-80 ±3	85	100		8/	19 x 18 x 19	Blk.	Blk. Knit	60	500.00 Each
	Lynnfield Series 500L	Ac. Sus.& Dual-Bandpass Subwoof.	(2)6½	5¼	Cone	1	Dome		32-35 ±3	85		125,2.6k	5/3	Two Pieces Per Side	Opt., Wood	Blk. Knit	100 Side	4500.00 Pair
	Lynnfield Series 400L	Ac. Sus.& Dual-Bandpass	(2)6½	5¼	Cone	1	Dome		38-35 ±3	85		125,2.6k	5/3	37 x 9 x 18	Opt., Wood	Blk. Knit	84	4000.00 Pair
	Lynnfield Series 300L	Tuned Port	5¼			1	Dome		50-35 ±3	83		2.6k	8/6.5	11 x 9 x 14	Opt., Wood	Blk. Knit	24	2000.00 Pair
	T1030	Ac. Sus.	(2)8	6½	Cone	1	Dome		40-20 ±3	90	15	250,2.5k	8/	43 x 10 x 12	Opt.	Blk. Knit	65	1000.00 Pair
	T930 II	Ac. Sus.	10	6½	Cone	1	Dome		42-20 ±3	90	15	350,2.5k	8/	37 x 11 x 12	Opt., Vnl.	Blk. Knit	50	750.00 Pair
	T830	Ac. Sus.	8	3½	Cone	1	Dome		45-20 ±3	88	15	800,4k	8/	33 x 10 x 10	Opt., Vnl.	Blk. Knit	40	550.00 Pair
	HD10	Pas. Rad.	10	6½	Cone	1	Dome		40-20 ±3	90	15	2.5k	8/	24 x 13 x 10	Opt., Vnl.	Blk. Knit	27	440.00 Pair
	HD9	Pas. Rad.	8	6½	Cone	1	Dome		48-20 ±3	90	15	2.8k	8/	21 x 11 x 8	Opt., Vnl.	Blk. Knit	18	340.00 Pair
	HD8	Ac. Sus.	8			1	Dome		52-20 ±3	90	10	3k	8/	18 x 11 x 8	Opt., Vnl.	Blk. Knit	16	250.00 Pair
	HD7	Ac. Sus.	7			¾	Dome		52-20 ±3	90	10	3k	8/	14 x 9 x 7	Opt., Vnl.	Blk. Knit	10	200.00 Pair
	HD5	Ac. Sus.	5¼			¾	Dome		65-20 ±3	89	5	3.5k	8/	10 x 6 x 7	Opt., Vnl.	Blk. Knit	7	150.00 Pair
	380	In-Wall	8			1	Dome		48-20 ±2	90	5	2.7k	8/	10 x 13 x 4	Matte Wht.	Wht. Steel	6	500.00 Pair
	360 Series II	In-Wall	6½			1	Dome		58-20 ±2	90	5	3k	8/	11 x 8 x 3	Matte Wht.	Wht. Steel	4	400.00 Pair
	350	In-Wall	5¼			1	Dome		68-20 ±2	90	5	3.5k	4/	10 x 7 x 3	Matte Wht.	Wht. Steel	3	300.00 Pair
	335	In-Wall	5¼			¾	Dome		68-20	90		3.5k	4/	8 Dia. x 4	Matte Wht.	Wht. Steel	3	250.00 Pair
	325	In-Wall	5¼			¾	Dome		68-20 ±3	90	5	3.5k	4/	7 x 7 x 2	Matte Wht.	Wht. Steel	2	200.00 Pair
	305	In-Wall	5¼						68-17 ±3	90	5		4/	7 x 7 x 2	Matte Wht.	Wht. Steel	2	130.00 Pair
	SubSat 6 Series II	Sat. & Subwoof.	(2)6½	4	Cone	¾	Dome		46-20 ±3	89	15	150,4.5k	8/	Three Pieces	Opt.	Steel	30 Sys.	500.00 Sys.
	SubSat 7	Sat. & Subwoof.	(2)7	4	Cone	1	Dome		41-20 ±3	89	15	150,2.5k	8/	Three Pieces	Opt.	Steel	40 Sys.	750.00 Sys.
	SW10	Powered Subwoof.	10					W	34-95 ±3		Inc.	90		20 x 11 x 16	Blk. Ash Vnl.	Blk.	49	600.00 Each
	404v	Ctr. Ch.; Ac. Sus.	(2)4						100-20 ±3	90	5		8/	5 x 17 x 6	Blk. Ash Vnl.	Blk. Knit	8	129.00 Each
	CenterSat 6	Ctr. Ch.; Pas. Rad.	4½			¾	Dome		88-20	89		3.5k	8/	5 x 15 x 5	Blk.	Steel	6	199.95 Each
	CenterSat 7	Ctr. Ch.; Pas. Rad.	5¼			1	Dome		65-20	89		3k	8/	6 x 17 x 6	Blk.	Steel	7	299.95 Each
	PV300	In-Floor; Subwoof.	(2)6½						45-140 ±3	89	15	140	8/	7 x 13 x 24	Blk.		21	400.00 Each
	Voyager	Indoor/Outdoor; Ac. Sus.	5¼			1	Dome		65-20 ±3	89	5	3k	8/	10 x 6 x 7	Wht.	Steel Lexan	6	400.00 Pair
	Runabout II	Indoor/Outdoor; Ac. Sus.	4½			¾	Dome		90-20 ±3	89	5	3.5k	8/	9 x 6 x 6	Wht.	Steel	6	250.00 Pair
	Runabout I	Indoor/Outdoor; Ac. Sus.	4½						100-17 ±3	89	5		8/	9 x 6 x 6	Wht.	Steel	6	200.00 Pair
BOZAK AUDIO LABORATORIES	Grand	Pas. Rad.	(4)6	(2)5	Cones	1	Dome		28-20 +1,-2	93	40	200,2k	8/	31 x 16 x 48	Opt., Wood Ven.	Opt., Knit	180	5000.00 Pair
	Symphony II	Pas. Rad.	(2)8	(2)5	Cones	1	Dome		31-20 +1,-2	92	20	225,2k	6/	25 x 15 x 44	Opt., Wood Ven.	Opt., Knit	130	3600.00 Pair
	Concerto II	Pas. Rad.	(2)6	5	Cone	1	Dome		35-20 +1,-2	91	20	250,2.5k	6/	22 x 15 x 40	Opt., Wood Ven.	Opt., Knit	105	2600.00 Pair
	Rhapsody II	Vented	8	5	Cone	¾	Dome		38-20 +1,-2	90	10	300,3k	8/	19 x 12 x 38	Opt., Wood Ven.	Opt., Knit	80	1900.00 Pair
	Sonata	Vented	8	5	Cone	¾	Dome		40-20 +1,-2	90	10	300,3k	8/	19 x 11 x 26	Opt., Wood Ven.	Opt., Knit	55	1400.00 Pair
	1	Tuned Port	6½			1	Dome		57-18	87	10	2.5k	8/	15 x 10 x 8	Opt., Vnl.	Blk. Knit	22	395.00 Pair
	2	Tuned Port	8			1	Dome		45-18	89	10	2.2k	8/	24 x 12 x 14	Opt., Vnl.	Blk. Knit	36	545.00 Pair
	3	Tuned Port	8			1	Dome		40-20	88	20	1.7k	8/	37 x 12 x 14	Opt., Vnl.	Blk. Knit	65	795.00 Pair
	4	Tuned Port	(2)8			1	Dome		35-20	89	30	400,1.7k	5/	42 x 12 x 15	Oak Ven.	Blk. Knit	85	1295.00 Pair
	HT-F1	Home Th.; Inf. Baf.	4			½	Dome		90-18 ±3	88	10	3k	8/6	5 x 5 x 9	Gloss Blk.	Blk. Knit	9	299.95 Pair
	HT-SW1	Home Th.; Bandpass Subwoof.	(2)5						35-90 ±3	88	20	90	8/6	7 x 12 x 21	Gloss Blk.	Blk. Knit	18	369.95 Each
	HT-C1	Home Th.; Vented; Ctr. Ch.	(2)4			¾	Dome		60-20 ±3	89	10	2.7k	5/4	6 x 8 x 18	Gloss Blk.	Blk. Knit	14	299.95 Each
	HT-R1	Home Th.; Sealed; Rear Ch.	(2)4			3	Cone	T	100-10 ±3	89	10	3k	16/14	6 x 5 x 10	Gloss Blk.	Blk. Knit	8	399.95 Pair
BRENT-WORTH SOUND LAB	Type 1	Dynamic	6½						50-20 ±3	100	3		4/3.5	29 x 9 x 13	Opt., Gibraltar	Blk. Foam	65	3800.00 Pair
	Type 3	Dynamic	(2)6½						20-20 ±3	102	3		4/3.5	40 x 11 x 18	Opt., Gibraltar	Blk. Foam	115	6000.00 Pair

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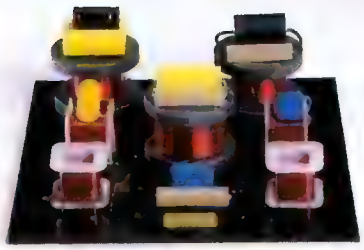

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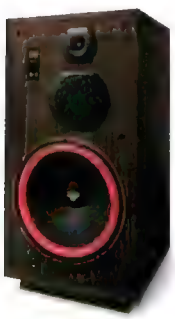
MANUFACTURER	Model	Application, Design Principle, Enclosure or System Type	Woofer Diameter, Inches	Midrange Diameter, Inches	Midrange Type	Tweeter Diameter, Inches	Tweeter Type	Separate Level Controls? Woofer=W, Midrange=M, Tweeter=T, Supertweeter=ST	Anechoic Frequency Response, Hz to kHz, ±dB	SPL, 1 Watt/1 Meter, dB	Recommended Minimum Amp Power, Watts/Channel	Crossover Frequencies, Hz	Impedance, Ohms: Nominal/Minimum	Dimensions, Inches (To Nearest Inch)	Finish	Grille Color and Material	Weight, Lbs. Each	Price, $
BRIGHT STAR AUDIO	Altair Pro	Dipole	10	5	Cone	1,1½	Dome, Ribbon	No	32-20 ±3	89	40	400,3.15k	6/3	20 x 12 x 30	Sim. Gran.	Blk. Cloth	68	2450.00 Pair
	Altair	Dipole	10	5	Cone	1,¾	Domes	No	44-24 ±3	88	20	450,3.15k	6/3	20 x 12 x 28	Sim. Gran.	Blk. Cloth	40	1150.00 Pair
	Shadow	Corner Loading	8			1	Dome	No	50-24	87	15	2.6k	6/5	18 x 9 x 15	Sim. Gran.	Blk. Cloth	17	499.00 Pair
B & W	2000 IFS	Ctr. Ch.	(2)5			1	Dome		95-20 ±3	88	25	3k	8/	6 x 18 x 10	Blk.	Blk. Knit	13	199.00 Each
	2001	Rear; Vented	5			1¼	Dome		85-20 ±3	88	20	3k	4/	12 x 8 x 8	Blk.	Blk. Plast.	7	99.50 Each
	2002	Vented	5			1¼	Dome		74-20 ±3	88	20	3k	4/	14 x 8 x 8	Blk.	Blk. Plast.	8	149.50 Each
	2003	Vented	6½			1	Dome		70-20 ±3	89	20	3k	4/	17 x 9 x 10	Blk.	Blk. Plast.	11	199.50 Each
	2004	Vented	6½	6½	Cone	1	Dome		65-20 ±3	92	20	400,3k	4/	26 x 9 x 10	Blk.	Blk. Plast.	18	274.50 Each
	DM600 IFS	Ctr. Ch.	(2)5			1	Dome		75-23 ±3	88	25	3k	8/	6 x 18 x 10	Blk.	Blk. Knit	13	299.90 Each
	DM600i	Sealed	6½			1	Dome		80-20 ±2	87	30	2.5k	4/	14 x 8 x 10	Blk.	Blk. Knit	10	175.00 Each
	DM610i	Sealed	8			1	Dome		70-20 ±2	89	30	2.5k	4/	20 x 10 x 12	Blk.	Blk. Knit	17	250.00 Each
	DM620i	Pas. Rad.	8			1	Dome		58-20 ±2	90	30	3k	4/	30 x 10 x 12	Opt.	Blk. Knit	31	400.00 Each
	DM630i	Vented	8	8	Cone	1	Dome		53-20 ±2	91	30	400,3k	4/	34 x 10 x 16	Opt.	Blk. Knit	42	550.00 Each
	DM640i	Vented	(2)8	6½	Cone	1	Dome		46-20 ±2	91	30	300,3k	4/	38 x 10 x 16	Opt.	Blk. Knit	53	750.00 Each
	Matrix HTM	Ctr. Ch.; Bass Ref.	6½			1	Dome		63-20 ±2	88	50	3k	8/	10 x 17 x 9	Blk. Ven.	Blk. Knit	19	800.00 Each
	Matrix 805	Vented	6½			1	Dome		45-20 ±2	87	50	3k	8/4	14 x 14 x 9	Opt.	Blk. Knit	19	800.00 Each
	Matrix 804	Vented	6½	6½	Cone	1	Dome		31-20 ±2	89	50	500,3k	8/4	37 x 11 x 11	Opt.	Blk. Knit	43	1100.00 Each
	Matrix 803 S2	Vented	(2)6½	6½	Cone	1	Dome		25-20 ±2	90	50	500,3k	8/3.7	40 x 11 x 14	Opt.	Blk. Knit	60	1500.00 Each
	Matrix 802 S3	Vented	(2)8	5	Cone	1	Dome		27-20 ±2	90	50	400,3k	8/	41 x 12 x 15	Opt.	Blk. Knit	70	2000.00 Each
	Matrix 801 S3	Vented	12	5	Cone	1	Dome		20-20 ±2	87	100	380,3k	8/	40 x 17 x 22	Opt.	Blk. Knit	119	2750.00 Each
	Matrix 800	Vented	(2)12	(2)5	Cones	1¼	Dome		23-20 ±2	93	150	380,800, 3k	4/3	76 x 20 x 24	Opt.	Blk. Knit	240	7500.00 Each
	CWM-5	In-Wall	5			1	Dome		75-20 ±3	87	20	2.5k	8/	9 x 7 x 3	Wht.	Wht. Mtl.	2	150.00 Each
	CWM-6	In-Wall	7			1	Dome		45-20 ±3	89	20	2.5k	6/	12 x 8 x 3	Wht.	Wht. Mtl.	5	200.00 Each
	CWM-8	In-Wall	8¾			1	Dome	T	35-20 ±3	90	20	2.5k	4/	13 x 10 x 4	Wht.	Wht. Mtl.	5	300.00 Each
	SCM-8	THX; Dipole		(2)6½	Cones	(2)1	Domes		105-25 +0,-6	87	50	3k	4/	14 x 14 x 10	Blk.Text. Paint	Blk. Knit	24	750.00 Each
	FCM-8	THX; Sealed		(2)6½	Cones	(3)1	Domes		80-22 +0,-3	90	50	3k	6/4	24 x 10 x 9	Blk. Ash	Blk. Knit	28	1000.00 Each
	PCS-8	THX; Bass Ref.; Subwoof.	12						35-150 +0,-3	89	50		8/	24 x 23 x 24	Blk. Ash	Blk. Knit	71	1250.00 Each
CADAWAS ACOUSTICS	Mobile Monitor One-B	Auto Damping	8			1	Dome	T	20-20	90	15	2k	8/6	16 x 9 x 12	Gloss Blk. Lam.	Gray Knit	20	2000.00 Pair
	TC-2	Auto Damping Subwoof.	12						20-100	90	25	100	8/6	24 x 15 x 11	Blk. Lam.	Gray Knit	40	2000.00 Pair
CALIBRATION STANDARD INSTRUMENTS	MDM-4	Ported	(2)6½			3½	Cone		60-17 ±3	89	15	1.5k	8/5	19 x 13 x 10	Rswd. Lam.	Brn. Cloth	25	1490.00 Pair
	MDM-TA2	Time Align	6½			¾	Dome	T	60-20 ±3	87	15	2.5k	8/5	16 x 12 x 9	Rswd. Lam.	Alum.	20	1490.00 Pair
	MDM-TA3	Time Align	(2)6½	3½	Cone	¾	Dome	M,T	45-20 ±3	91	15	1.8k,7k	8/4	19 x 16 x 12	Rswd. Lam.	None	35	1990.00 Pair
	B8/70	ELF Subwoof.	8						30-100 ±1	91	100	100	8/4	16 x 19 x 12	Blk. Lam.	Blk. Cloth	35	1290.00 Pair
	B18	ELF Subwoof.	18						16-100 ±1	97	300	100	8/6	20 x 20 x 12	Blk. Lam.	Blk. Cloth	60	1990.00 Pair
CALRAD	20-318		4	2	Cone	1	Dome		50-18		20	6.5k	4/4	8 x 5 x 5	Opt.	Opt.	3	34.00 Each
	20-320	Outdoor	4	2	Cone	1	Dome		50-20		25	6.5k	8/8	8 x 5 x 5	Wht.	Wht.	3	49.00 Pair
	20-330	In-Wall	5¼			⅝	Dome		50-20		20	3k	8/8	8 x 11	Wht.	Wht.	2	102.00 Pair
	20-335	In-Wall	6			1	Dome		40-20		25	2.5k	8/8	9 x 12	Wht.	Wht.	3	113.00 Pair
	20-337	In-Wall	8			1	Dome		30-20		25	2.5k	8/8	13 x 9	Wht.	Wht.	3	131.00 Pair
CAMBER	1.0ti	Bass Ref.	6½			¾	Dome		60-20 ±3	89	10	3k	8/7	15 x 9 x 12	Blk. Ash Vnl.	Blk. Knit	18	499.00 Pair
	2.0ti	Bass Ref.	6½			¾	Dome		55-20 ±2	90	10	2.6k	8/7	17 x 9 x 12	Blk.Knit Wrap		20	649.00 Pair
	3.0ti	Bass Ref.	8⅞			¾	Dome		50-20 ±2	91	15	2.7k	8/6	20 x 11 x 12	Blk.Knit Wrap		29	799.00 Pair
	3.5ti	Bass Ref.	8⅞			¾	Dome		45-21 ±2	92	15	2.5k	8/6	25 x 11 x 12	Blk.Knit Wrap		35	949.00 Pair
	4.5ti	Bass Ref.	(2)6½			¾	Dome		40-21 ±2	92	20	2.6k	8/6	38 x 9 x 12	Blk.Knit Wrap		44	1149.00 Pair
	LS1	Ac. Sus.	6½			½	Dome		60-20 ±3	89	10	3k	8/7	12 x 8 x 9	Blk. Ash Ven.	Blk. Knit	15	319.00 Pair
	LS3 MKII	Bass Ref.	6½			¾	Dome		50-20 ±3	90	10	3k	8/7	16 x 8 x 9	Satin Blk.	Blk. Knit	19	399.00 Pair
	LS7 MKII	Bass Ref.	8			¾	Dome		40-22 ±3	91	10	2.8k	8/7	24 x 10 x 11	Satin Blk.	Blk. Knit	40	599.00 Pair
	LS9 MKII	Bass Ref.	(2)6½			¾	Dome		40-22 ±3	92	15	2.7k	8/6	37 x 9 x 12	Satin Blk.	Blk. Knit	57	799.00 Pair
	LS Sub	Bass Ref.; Subwoof.	8						20-120	89	10	120	8/6	24 x 12 x 10	Blk. Ash Ven.	Blk. Knit	35	399.00 Pair
	SC 300	Bass Ref.	6½			½	Dome		50-20 ±3	90	10	3k	8/7	16 x 8 x 9	Satin Blk.	Blk. Knit	15	399.00 Pair
	SC 700	Bass Ref.	8			¾	Dome		40-22 ±3	91	10	2.8k	8/7	24 x 10 x 11	Satin Blk.	Blk. Knit	40	599.00 Pair
	SC 900	Bass Ref.	8			¾	Dome		40-22 ±3	92	15	2.7k	8/6	37 x 9 x 12	Satin Blk.	Blk. Knit	57	799.00 Pair
	CVA	Home Th.; Ctr. Ch.	(2)6½			¾	Dome		45-20 ±3	90	10	2.3k	8/7	24 x 9 x 9	Satin Blk.	Blk. Knit	37	299.00 Each
	CVA Mini	Home Th.; Ctr. Ch.	(2)5						100-12 ±3	90	10		8/7	16 x 8 x 7	Satin Blk.	Blk. Knit	18	199.00 Each
	CVA Micro	Home Th.; Ctr. Ch.	(2)4						100-12 ±3	90	5		8/7	13 x 7 x 6	Satin Blk.	Blk. Knit	16	149.00 Each
CAMBRIDGE PHYSICS (Continued)	G-7/2	Vented	6½			¾	Dome		60-22 ±3		8	3k	8/	16 x 12 x 5	Oak Vnl.	Gray Knit	12	300.00 Pair
	G-11/2	Vented	8			1	Dome		38-25 ±3		12	2.2k	8/	19 x 12 x 8	Oak Vnl.	Gray Knit	18	450.00 Pair
	G-33/2	Pas. Rad.	8			1	Dome		28-25 ±3		15	1.4k	8/	29 x 18 x 8	Oak Vnl.	Gray Knit	28	700.00 Pair

The **RE SERIES**

The **DX SERIES**



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The **AT SERIES**

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LOUDSPEAKERS

MANUFACTURER	Model	Application, Design Principle, Enclosure or System Type	Woofer Diameter, Inches	Midrange Diameter, Inches	Midrange Type	Tweeter Diameter, Inches	Tweeter Type	Separate Level Controls? Woofer=W, Midrange=M, Tweeter=T, Supertweeter=ST	Anechoic Frequency Response, Hz to kHz, ±dB	SPL, 1 Watt/1 Meter, dB	Recommended Minimum Amp Power, Watts/Channel	Crossover Frequencies, Hz	Impedance, Ohms: Nominal/Minimum	Dimensions, Inches (To Nearest Inch)	Finish	Grille Color and Material	Weight, Lbs. Each	Price, $
CAMBRIDGE PHYSICS (Continued)	G-66/2	Vented	(2)8	3	Dome	1	Dome		23-25 ±3		30	400,4k	8/	44 x 18 x 12	Oak	Gray Knit	81	2000.00 Pair
	K-5/2	Vented	5¼			¾	Dome		70-22		8		8/	12 x 8 x 7	Oak Vnl.	Gray Knit	9	225.00 Pair
	KW-7	In-Wall	6½			¾	Dome		60-22		10		8/		Wht.	Wht. Mtl.		
CAMBRIDGE SOUND-WORKS	Eleven A	Powered (w/record output)	7	3	Cone	¾	Dome				inc.	200,2.2k		Suitcase System	Blk.	Blk. Mtl.	23 Sys.	729.00 Sys. w/Amp
	Eleven	Powered Ac. Sus.; Stationary Sat. & Subwoof.	7	3	Cone	¾	Dome				Inc.	200,2.2k		Three Pieces	Gray, Blk.	Blk. Mtl.	36 Sys.	649.00 Sys.
	New Ensemble	Ac. Sus.; Sat. & Subwoof.	(2)8,4			1¾,⅝	Cone, Dome	M,T		85	25	140,1.9k	6/	Four Pieces	Opt.	Blk. Mtl.	52 Sys.	From 549.00 Sys.
	New Ensemble II	Ac. Sus.; Sat. & Subwoof.				1¾,⅝	Cone, Dome	M,T		85	25	140,1.9k	6/	Three Pieces	Opt.	Blk. Mtl.	36 Sys.	439.00 Sys.
	Ensemble III	Ac. Sus.; Sat. & Subwoof.	6½	3½		¾	Dome						6/	Three Pieces			15	329.00 Sys.
	Ambiance	Ac. Sus.	6½			1	Dome	No		83	20	1.8k	8/	7 x 11 x 5	Opt.	Blk. Mtl.	10	From 350.00 Pair
	Ambiance In-Wall	In-Wall; Ac. Sus.	6½			1	Dome			83	20	1.8k	8/	8 x 12 x 4		Mtl.	9	329.00 Pair
	Ten-A	Ac. Sus.	3			¾	Dome	No		83	10	2.2k	4/	4 x 7 x 3	Nxtl.	Blk. Mtl.	3	160.00 Pair
	Six	Ac. Sus.	8			1¾,⅝	Cone, Dome			90	15	2k	8/6.5	18 x 11 x 7	Opt., Wood	Gray Knit	19	258.00 Pair
	Surround	Dipole	4			(2)2½	Cones						8/	8 x 5 x 6	Nxtl.	Blk. Mtl.		399.00 Pair
	Surround II	Dipole	3½			2½	Cone						8/	5 x 7 x 5	Nxtl.	Blk. Mtl.		249.00 Pair
	Powered Subwoofer	Powered Ac. Sus.; Subwoof.	12					W			140 Inc.	60/80/ 100/140 (Sel.)		27 x 16 x 10	Blk.	Blk. Mtl.	56	699.00 Each
	Powered Subwoofer II	Powered Subwoof.	8					W			Inc.		8/	21 x 12 x 9	Blk.	Blk. Mtl.	34	399.00 Each
	SlaveSubwoofer	Ac. Sus.; Subwoof.	12											27 x 16 x 10	Blk.	Blk. Mtl.	53	299.00 Each
	Center Channel Plus	Ctr. Ch.; Ac. Sus.										2k		25 x 7 x 4	Blk.		12	219.00 Each
	Center Channel	Ctr. Ch.; Ac. Sus.										2k		8 x 5 x 5	Nxtl.	Blk. Mtl.	5	149.00 Each
	The Outdoor	Ac. Sus.	5¼			¾	Dome						8/	7 x 11 x 6	Wht.	Wht. Mtl.	20	279.00 Pair
	The Outdoor In-Wall	In-Wall	5¼			¾	Dome						8/	9 x 12 x 4		Wht. Mtl.	20	329.00 Each
CANON	S-30	Wide Imaging Stereo	5¼						70-18 ±4	90	10		6/	11 x 9 x 10	Blk.		10	299.00 Pair
	S-35	Wide Imaging Stereo	5¼			¾	Dome		70-22 ±3	88	10	2.5k	6/	11 x 9 x 10	Blk.		10	399.00 Pair
	SC-10	Ctr. Ch.	5¼			¾	Dome		80-20 ±2	86	10	4k	8/	6 x 14 x 6	Blk.	Blk. Knit	7	199.00 Each
CANTON	AV 500	Bass Ref.	(2)4			1	Dome		40-30	88		3k	4/	17 x 5 x 6	Opt.	Opt., Mtl.	10	400.00 Each
	AV 700	Bass Ref.; Ctr. Ch.	(2)4			1	Dome		40-30			3k	4/	17 x 5 x 6	Blk.	Blk. Mtl.	10	
	AV 950	Bass Ref.	(2)7			1	Dome		26-30	88		2.8k	4/	9 x 20 x 10	Opt.	Opt., Mtl.	25	700.00 Each
	Patio 160	Outdoor; Ac. Sus.	6			1	Dome		42-30	87		2.5k	4/	7 x 11 x 5	Opt.	Opt., Mtl.	8	450.00 Pair
	Fonissimo	Sat. & Subwoof.	(2)7			1	Dome		22-30			120,2.2k	4/	Three Pieces	Opt.	Opt., Mtl.	32 Sys.	829.00 Sys.
	Fonissimo S4	4 Sats.& Subwoof.	(2)7			1	Dome		20-30			120,2.2k	4/	Five Pieces	Opt.	Opt., Mtl.		
	Combi SC	Bass Ref.; Sat. & Subwoof. w/Active EQ	9	4	Cone	1	Dome		22-30	86		120,3.3k	4/	Three Pieces	Opt.	Opt., Mtl.	25 Sys.	1500.00 Sys.
	HC 100	Ac. Sus.	4			1	Dome		48-30	87		1.7k	4/	5 x 8 x 6	Opt.	Opt., Mtl.	5	300.00 Pair
	Plus S	Ac. Sus.	4			1	Dome		45-30	87		2.2k	4/	8 x 5 x 4	Opt.	Opt., Mtl.	6	350.00 Pair
	Plus X	Ac. Sus.	4½			1	Dome		45-30	87		2.5k	4/	5 x 8 x 5	Opt.	Opt., Mtl.	6	375.00 Each
	Plus F	Ac. Sus.	4			1	Dome		48-30	87		2.5k	4/	7 x 11 x 3	Opt.	Opt., Mtl.	5	400.00 Pair
	Plus D	Bass Ref.	6			1	Dome		41-30	88		2.5k	4/	7 x 11 x 7	Opt.	Opt., Mtl.	9	500.00 Pair
	Plus C	Ac. Sus.; Subwoof.	12						22-120	89		120	4/	14 x 14 x 13	Opt.	Opt., Mtl.	26	600.00 Each
	Plus Alpha 1	Powered Ac. Sus.; Subwoof.	12					W	20-120			60-120 (Var.)	4/	13 x 15 x 15	Opt.	Opt., Mtl.	40	1100.00 Each
	Fonum 251 DC	Bass Ref.	6			1	Dome		42-26			3.2k	4/	8 x 12 x 8	Blk. Vnl.	Blk. Mtl.	10	329.00 Pair
	Fonum 301 DC	Bass Ref.	8			1	Dome		38-26			3k	4/	9 x 14 x 9	Blk. Vnl.	Blk. Mtl.	13	439.00 Pair
	Fonum 501 DC	Bass Ref.	8			1	Dome		30-26			3.2k	4/	10 x 32 x 11	Blk. Vnl.	Blk. Mtl.	34	829.00 Pair
	Fonum 601 DC	Bass Ref.	8	8	Cone	1	Dome		25-26			300,3k	4/	10 x 35 x 11	Blk. Vnl.	Blk. Mtl.	40	1139.00 Pair
	Fonum 701 DC	Bass Ref.	(2)8	6	Cone	1	Dome		20-26			300,3.5k	4/	10 x 39 x 12	Blk. Vnl.	Blk. Mtl.	49	1549.00 Pair
	Inwall 6	In-Wall; Inf. Baf.	6			½	Dome		45-22	89		2.5k	8/	7 x 7 x 3		Opt.	5	450.00 Pair
	Inwall 9	In-Wall; Inf. Baf.	9			1	Dome		34-22	89		2.5k	8/	10 x 10 x 3		Opt.	7	600.00 Pair
	Karat 920 DC	Bass Ref.	8			1	Dome		36-30	91		2.8k	4/	9 x 13 x 9	Opt.	Opt., Mtl.	12	750.00 Pair
	Karat 930 DC	Bass Ref.	9			1	Dome		30-30	92		2.8k	4/	10 x 17 x 10	Opt.	Opt., Mtl.	22	1000.00 Pair
	Karat 950 DC	Bass Ref.	7			1	Dome		26-30	88		2.8k	4/	9 x 20 x 10	Opt.	Opt., Mtl.	24	1250.00 Pair
	Karat SC	Bass Ref. w/Active EQ	8			1	Dome		22-30	86		3k	4/	9 x 13 x 10	Opt.	Opt., Mtl.	19	2000.00 Pair
	ERGO 70 DC	Bass Ref.	6¼	6¼	Cone	1	Dome		25-30	88		300,3.5k	4/	8 x 35 x 10	Opt.	Opt., Mtl.	38	1750.00 Pair
	ERGO 80 DC	Bass Ref.	8	8	Cone	1	Dome		22-30	88		300,3.5k	4/	9 x 37 x 11	Opt.	Opt., Mtl.	42	2000.00 Pair
	ERGO 90 DC	Bass Ref.	(2)8	6¼	Cone	1	Dome		20-30	88		300,3.5k	4/	10 x 40 x 12	Opt.	Opt., Mtl.	50	3000.00 Pair
	ERGO SC-S	Bass Ref. w/Active EQ	7	7	Cone	1	Dome		18-30	87.5		300,3.5k	4/	9 x 35 x 10	Opt.	Opt., Knit	41	2500.00 Pair
	ERGO SC-L	Bass Ref. w/Active EQ	9	6	Cone	1	Dome		18-30	89		800,3.5k	4/	10 x 41 x 12	Opt.	Opt., Fabr.	52	4000.00 Pair
CARVER	AL-III	Ribbon Dipole; Hybrid	10			48	Ribbon	W,M, T	34-20 ±3	89	100	150	8/3.3	15 x 73 x 17	Opt.		80	1700.00 Pair
CASCADE AUDIO SYSTEMS	3.16	Aperiodic	7	6½	Cone	1	Dome	M,T	41-20 ±3	88	35	525,2.6k	8/3	43 x 10 Dia.	Opt.	Blk. Knit	73	1650.00 Pair
	4.26	Aperiodic	10	(2)6½	Cones	1	Dome	M,T	30-20 ±3	90	40	90,2.9k	8/3	54 x 12 Dia.	Opt.	Blk. Knit	118	2750.00 Pair
CASTLE ACOUSTICS	Trent II	Twin Ports	5			1¼			70-22	89	15		8/	14 x 7 x 8	Opt., Wood Ven.	Blk. Knit	8	349.00 Pair
	Durham 900	Bass Ref.	5			1	Dome		60-22	90	15		8/	16 x 8 x 10	Opt., Wood Ven.	Blk. Knit	15	529.00 Pair
	York	Twin Ports	6			1	Dome		50-22	89	25		8/	17 x 9 x 10	Opt., Wood Ven.	Blk. Knit	16	669.00 Pair
	Chester	¼-Wave Bass Loading	6			1	Dome		44-25	90	30		8/	36 x 9 x 10	Opt., Wood Ven.	Blk. Knit	37	1499.00 Pair

(Continued)

Introducing THIEL speakers tailored for Home Theater

Main speaker pair—the THIEL model CS3.6. Rear and center channel speakers—the THIEL model SCS.

The best speakers for music are also the best speakers for video sound

THE EXCITEMENT OF MOVIES IS MORE THAN VISUAL. It lies in the emotion of involving musical soundtracks and in the sonic impact of spectacular special effects that transport you from your living room and immerse you in the action.

THIEL speakers are an excellent choice for delivering all there is to hear and feel in home theater. Because they are designed to accurately and completely reproduce the incoming signal, THIEL speakers deliver all the realism, dynamics, and spatial dimensions of a movie soundtrack in the same way they accurately and naturally reproduce music-only recordings.

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The Velodyne 15" Subwoofer:
Controlling Brute Force Through Superb Engineering

High-output, low distortion bass response can only be achieved by creating and controlling the power of brute force. Perfection of such an accomplishment demands superb engineering, critical manufacturing, and dedication to ideals: A feat, according to the audio press and listeners worldwide, that has been attained only by Velodyne Acoustics.

More than a decade of engineering excellence has generated Velodyne's "High Gain Servo" speakers to the forefront of the audio industry.

Velodyne's patented speakers are built in-house, to the most exacting specifications, using the finest materials available. With their superb design, engineering, and error-correction electronics, Velodyne's subwoofers remain the standard by which all others are judged.

HOLE PATTERN IN CONE Used to break up unwanted standing waves radiating from the throat of the cone.

HIGH DENSITY FOAM SURROUND PNENOLIC IMPREGNATED LINEN SPIDER AND SPACER To handle the long, 5/8 inch peak-to-peak cone excursion, Velodyne uses the strongest most durable surround and spider available.

3 OUNCE RESIN REINFORCED CELLULOSE CONE Disatisfied with "off the shelf" cones that flex and distort when called upon to reproduce the lowest bass frequencies, Velodyne designed the strongest and stiffest cone ever produced.

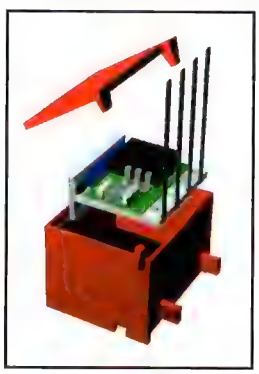
3 INCH EDGEWOUND COPPER VOICE COIL Carefully matched to the massive magnet structure, it assures constant linearity and instant response.

STEEL BASKET Specially designed to accept the deep cone and voice coil structure.

26 LB. TOTAL MAGNET STRUCTURE One of the largest magnet structures on any speaker, it provides the necessary torque required for maximum high-output, low distortion bass response. Includes:

- ***STEEL TOP AND BOTTOM PLATES***
- ***10 LB. CERAMIC MAGNET***
- ***STEEL POLE PIECE***
- ***3 1/2 LB. CERAMIC SHIELDING MAGNET***

LOW MASS (2.5 GRAMS) ACCELEROMETER The brains of Velodyne's patented "High Gain Servo System," this amazing device is mounted directly on the voice coil, and measures the actual movement of the driver. The information is sent to a circuit, which makes corrections for any deviations from the pure input signal. This "error correction" circuit virtually controls the motion of the driver, and eliminates distortion.



Velodyne

The Bottom Line In Bass

Velodyne Acoustics, Inc.
1070 Commercial St., Suite 101 San Jose, CA 95112
408/436-7270 800/835-6396

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LOUDSPEAKERS

MANUFACTURER	Model	Application, Design Principle, Enclosure or System Type	Woofer Diameter, Inches	Midrange Diameter, Inches	Midrange Type	Tweeter Diameter, Inches	Tweeter Type	Separate Level Controls? Woofer=W, Midrange=M, Tweeter=T, Supertweeter=ST	Anechoic Frequency Response, Hz to kHz, ±dB	SPL, 1 Watt/1 Meter, dB	Recommended Minimum Amp Power, Watts/Channel	Crossover Frequencies, Hz	Impedance, Ohms: Nominal/Minimum	Dimensions, Inches (To Nearest Inch)	Finish	Grille Color and Material	Weight, Lbs. Each	Price, $
CERWIN-VEGA (Continued)	HT-S5	Home Th.; Vented Sat.		5	Cone	1	Dome		125-20 ±3	60	5	125	8/8	9 x 6 x 6	Blk. Vnl.	Blk. Knit	8	330.00 Pair
	HT-210C	Home Th.; Ctr. Ch./ Vented Subwoof.	(2)10	6½	Cone	1	Dome		38-20 ±2	94	5		8/8	33 x 19 x 20	Blk. Vnl.	Blk. Knit	108	650.00 Each
	HT-10D	Home Th.; Bass Ref. Subwoof.	10						40-125 ±2	94	5	125	8/8	13 x 19 x 17	Blk. Vnl.	Blk. Knit	34	330.00 Each
	HT-12D	Home Th.; Bass Ref. Subwoof.	12						38-125	94	5	125	8/8	15 x 19 x 24	Blk. Vnl.	Blk. Knit	54	445.00 Each
	HT-10PWR (with remote control)	Home Th.; Powered Subwoof.	10						30-150 ±3		100 Inc.			13 x 17 x 17	Blk. Vnl.	Blk. Knit		
	HT-12PWR (with remote control)	Home Th.; Powered Subwoof.	12						30-150		150 Inc.			15 x 18 x 23	Blk. Vnl.	Blk. Knit		
	Sensurround System 7	Home Th.; 4 Sats., Ctr. Ch. & 2 Subs.												Seven Pieces	Blk. Vnl.	Blk. Knit		1660.00 Sys.
	Sensurround System 6	Home Th.; 4 Sats., Ctr. Ch.& Subwoof.												Six Pieces	Blk. Vnl.	Blk. Knit		1155.00 Sys.
	Sensurround System 5	Home Th.; 4 Sats. & Ctr. Ch./Subwoof.												Five Pieces	Blk. Vnl.	Blk. Knit		1410.00 Sys.
	W-8x2	Home Th.; In-Wall	8			1	Dome		40-20 ±2	92	5	3.5k	8/6.8	15 x 11 x 4	Matte Wht.	Wht. Mtl.		530.00 Pair
	W-SUB8	Home Th.; In-Wall Subwoof.	8						40-125 ±3	92	5	125	8/6.8	15 x 11 x 4	Matte Wht.	Wht. Mtl.		450.00 Pair
CHAPMAN SOUND	T-7	Trans. Line	10	6½	Cone	1	Dome	No	28-20 ±3	90	30	125,3k	4/3	13 x 10 x 44	Opt.	Blk. Knit	100	2250.00 Pair
	T-8	Trans. Line	10	6½	Cone	2,1	Domes	No	28-20 ±3	89	50	125,2.5k, 10k	4/3	14 x 10 x 46	Opt.	Blk. Knit	115	3500.00 Pair
CHASE TECHNOL-OGIES	Trio	Sat. & Subwoof.	8	4		1	Dome	W,T	30-20 ±3	90	30	100,2.5k	6/8	Three Pieces	Blk.	Blk. Mtl.	35 Sys.	399.00 Sys.
	ELF-1	Home Th.	4	2	Cone	¾	Dome		80-18 ±3	85	10	1k,2k	6/8	8 x 5 x 5	Opt., Poly.	Opt., Mtl.	5	129.95 Pair
	WS-5500	900-MHz Wireless	5						100-16 ±3	90	5		4/4	9 x 6 x 5	Opt., Plast.	Mtl.	3	299.00 Pair w/Transmitter
CLASSIC AUDIO REPRODUC-TIONS	Hartsfield	Folded Horn	15	2	Horn	(2)1½	Slot Horns	M,T	31.5-16 ±5	110	10	800,7k	8/6	47 x 47 x 24	Opt.	Opt.	300	8950.00 Pair
CLEMENTS	308di	4th Order; Vented	(2)8			1	Dome		35-20 ±3	92		2.8k	8/	11 x 11 x 40	Blk. Oak	Blk. Knit		425.00 Each
	208di	4th Order; Vented	8			1	Dome		38-20 ±3	91		2.8k	8/	11 x 11 x 32	Blk. Oak	Blk. Knit		320.00 Each
	108di	4th Order; Vented	8			¾	Dome		40-20 ±3	90		2.5k	8/	11 x 11 x 24	Blk. Oak	Blk. Knit		225.00 Each
	107di	4th Order; Vented	6½				Dome		50-20 ±3	89		3k	8/	10 x 11 x 17	Blk. Oak	Blk. Knit		180.00 Each
	105di	4th Order; Vented	4½				Dome		70-20 ±3	89		3.5k	8/	7 x 8 x 11	Blk. Oak	Blk. Knit		115.00 Each
	204c	Home Th.; Ctr. Ch.	(2)4			¾	Dome		70-20 ±3	89	15	3k	6/4	17 x 6 x 8	Blk. Vnl.	Blk. Knit	12	220.00 Each
	"Richter"	Powered Vented Subwoof.	10					W	30-120 ±3		100 Inc.	60/80/100 (Sel.)		16 x 16 x 16	Blk. Vnl.	Blk. Knit	60	499.95 Each
COLLETTI SPEAKER SYSTEMS	Minuscolo	Ported	4			3½	Horn	No	65-20	92	15	2.96k	8/	12 x 8 x 7	Opt.	Opt.	12	579.00 Pair
	Bambino	Ported	6½			3½	Horn	No	50-20	92	15	2.96k	8/	16 x 10 x 8	Opt.	Opt.	20	829.00 Pair
	Signora	Ported	6½			3½	Horn	No	50-20	92	15	2.96k	8/	16 x 10 x 8	Opt.	Opt.	25	899.00 Pair
	Piccolo	Ported	6½			3½	Horn	No	38-20	92	15	2.96k	8/	19 x 12 x 10	Opt.	Opt.	30	979.00 Pair
	Grande	Ported	8	5¼	Cone	3½	Horn	No	35-20	92	15	155,2.96k	8/	32 x 14 x 14	Opt.	Opt.	75	2599.00 Pair
	Decimo	Ported	10	5¼	Cone	3½	Horn	No	30-20	92	15	155,2.96k	8/	34 x 16 x 16	Opt.	Opt.	85	2799.00 Pair
	Torre	Ported	12	5¼	Cone	3½	Horn	No	25-20	92	15	155,2.96k	8/	36 x 18 x 18	Opt.	Opt.	95	2999.00 Pair
	Quattro	Sat. & Subwoof.	12	5¼	Cone	3½	Horn	No	25-20	92	15	155,2.96k	8/	Four Pieces	Opt.	Opt.	130 Sys.	2839.00 Sys.
	Ultimo	Sat. & Subwoof.	15	5¼	Cone	3½	Horn	No	20-20	92	15	155,2.96k	8/	Four Pieces	Opt.	Opt.	165 Sys.	3099.99 Sys.
	Siciliano	Sat. & Subwoof.	15	8	Cone	3½	Horn	No	20-20	92	100	155,2.96k	4/	Eight Pieces	Opt.	Opt.	400 Sys.	6000.00 Sys.
COMMUNITY PROFES-SIONAL SOUND SYSTEMS	CSV52	Bass Ref.	15	6½	Cone	1	PZT		40-20	119	200	500,5k	4/	34 x 18 x 18	Oak Lam.	Brn. Knit	88	999.00 Each
	CSV35	Bass Ref.	15			1	PZT		60-18	121	150	2.5k	8/	24 x 18 x 14	Oak Lam.	Brn. Knit	48	499.00 Each
	CSV25	Bass Ref.	12			1	PZT		70-18	118	100	3k	8/	19 x 15 x 14	Oak Lam.	Brn. Knit	38	438.00 Each
	CSV8	Bass Ref.	8			1	PZT		60-18	114	100	2.5k	8/	14 x 14 x 9	Oak Lam.	Brn. Knit	23	226.00 Each
CONCENTRIC SPEAKER TECH-NOLOGY	Monitor	Concentric Rings	7			1			40-22	89		2k	5/		Leather		100	12,000. Pair
	Compact Reference	Concentric Rings	7			1			53-20	89		2k	5/		Leather		85	7500.00 Pair
	Super Bass Monitor	Concentric Rings; Subwoof.	12						22-80			80	6/		Leather		170	12,000. Pair
	Compact Bass Reference	Concentric Rings; Subwoof.	10						28-80			80	6/		Leather		140	7500.00 Pair
COUNTER-POINT	Bijou	Ctr. Ch.; Sealed Monopole	(2)5¼			1	Dome		60-20	87	50	2k		7 x 18 x 8	Blk. Nxtl.	Blk. Knit	22	495.00 Each
	Mystic	THX; Dipole	(2)5¼			1	Dome				50	2k		10 x 7 x 8	Blk. Nxtl.	Blk. Knit	22	795.00 Pair
	Orpheum	Sealed Monopole	(2)6½			1	Dome		60-20	87	50	2k		14 x 9 x 10	Blk. Nxtl.	Blk. Knit	25	895.00 Pair
	Diplomat	Sealed Monopole	6			1	Dome		60-22	87	50	2k		17 x 12 x 12	Opt., Wood	Blk. Knit	46	1295.00 Pair
	Embassy	Subwoof.	8					W	30-60	87	50			28 x 12 x 16	Blk. Lacq.	Blk. Knit	65	795.00 Pair
	Embassy HC	Home Th.; Bass Ref. Subwoof.	12						26-60	87	50			26 x 17 x 17	Blk. Nxtl.	Blk. Knit	65	795.00 Pair
CREATIVE ACOUSTICS	DECO 7	In-Ceiling; Inf. Baf.	6½			1	Dome		55-19 ±5	83	5	5k	6/3	8 Dia.	Wht.	Opt.	5	450.00 Pair
	DECO 5	In-Ceiling	5¼			1	Dome		70-19 ±5	83	5	5k	8/5	8 Dia.	Wht.	Opt.	3	290.00 Pair
	DECO 7W	In-Ceiling; Inf. Baf. Reflect.	6½			¾	Dome		60-19 ±3	89	20	5k	6/4	8 Dia.	Wht.	Wht. ABS	5	550.00 Pair
CROSBY AUDIO WORKS	CAW-1 (modified Quad ESL63)	ES								92	50			36 x 26 x 11		Blk.	58	2900.00 Pair

WHERE DOES THE TWEETER OF A HIGH FIDELITY LOUDSPEAKER BELONG?

Q - S E R I E S

KEF Q-70

This question may confuse those who believe that the measure of a loudspeaker is the number of its drivers. It will also elude those who have never bothered to question conventional driver placement, which always separates the woofer from the tweeter.

In fact, the most acoustically correct location for the tweeter is precisely at the *center* of the woofer. This strategic placement creates a single sound source, allowing high and low frequencies to reach your ears at the proper time, regardless of where the speakers are placed or where you are sitting. (No wonder KEF's patented Uni-Q® is the technology of choice for advanced Home Theater applications.)

Perhaps the greatest benefit of the KEF Q Series speakers is that they sound as good in your home as they do in the showroom.

KEF

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LOUDSPEAKERS

MANUFACTURER	Model	Application, Design Principle, Enclosure or System Type	Woofer Diameter, Inches	Midrange Diameter, Inches	Midrange Type	Tweeter Diameter, Inches	Tweeter Type	Separate Level Controls? Woofer=W, Midrange=M, Tweeter=T, Supertweeter=ST	Anechoic Frequency Response, Hz to kHz, ±dB	SPL, 1 Watt/1 Meter, dB	Recommended Minimum Amp Power, Watts/Channel	Crossover Frequencies, Hz	Impedance, Ohms: Nominal/Minimum	Dimensions, Inches (To Nearest Inch)	Finish	Grille Color and Material	Weight, Lbs. Each	Price, $
CSI	SW-850	Subwoof.	8						35-240 ±3	90	50		8/	20 x 13 x 5	Blk. Wood		20	149.50 Each
	SP-800SW	In-Wall; Subwoof.	8						30-800	88	75		8/	14 x 10 x 4	Plast.	Wht.	6	135.95 Each
	SP-802A	In-Wall	8			1	Dome	T	35-20 ±3	90	60	2.2k	8/	14 x 10 x 4	ABS	Wht. Mtl.	6	157.50 Each
	SP-602A	In-Wall	6			1	Dome	T	40-22 ±3	90	40	2.5k	8/	12 x 9 x 4	ABS	Wht. Mtl.	4	135.00 Each
	SP-502A	In-Wall	5¼			1	Dome		50-20 ±3	90	20	3k	8/	11 x 8 x 3	ABS	Wht. Mtl.	3	67.95 Each
	SP-402A	In-Wall	4			1	Dome		50-20 ±3	90	15	3k	8/	9 x 6 x 3	ABS	Wht. Mtl.	3	39.95 Each
	SP-100	Bass Ref.	3½			2	Dome		55-22	90	45		8/	8 x 5 x 4	Plast.	Opt.	5	124.95 Pair
	SP-50W	Outdoor; Bass Ref.	3½			2	Dome		55-22	90	45		8/	8 x 5 x 4	Plast.	Wht.	5	112.95 Pair
	SPW-35	Outdoor; Bass Ref.	8						130-15		50		8/	8 Dia. x 10	ABS	Tan	6	89.95 Each
	CCS-100	Ctr. Ch.	(2)4			1	Dome		70-20	89	50		8/	13 x 6 x 6	Wood	Blk.	10	109.95 Each
CURLE ACOUSTICS	Sat I	Ac. Sus.; Sat.	5			1	Dome		65-18 ±3	88	30	3.5k	8/4	11 x 8 x 5	Blk. Text.	Blk. Foam	10	150.00 Pair
	Sat II	Ac. Sus.; Sat.	6½			1	Dome		60-18 ±3	87	30	3.5k	8/4	12 x 8 x 8	Blk. Text.	Blk. Foam	13	200.00 Pair
	2000	Tuned Port	6½			1	Dome		40-18 ±3	90	20	3k	8/4	16 x 12 x 8	Blk. Lacq.	Blk. Knit	22	400.00 Pair
	Saturn	Tuned Port	8			1	Dome		35-18 ±3	89	35	3k		14 x 12 x 10	Oak	Blk. Knit	80	800.00 Pair
	Sub 2000	Tuned Port; Subwoof.	12						39-100 ±3	89	20	100	4/4	18 x 19 x 8	Blk. Text.	Blk. Foam	56	400.00 Each
	Ultimate	Tuned Port	12	6½	Cone	1	Dome		30-20 ±3	89	40	200,4k	8/6	38 x 15 x 12	Oak	Blk. Knit	80	800.00 Pair
	Rosemary II	Pas. Rad.	10	5	Cone	1	Dome		30-20	89	50	700,4k	8/4	36 X 14 X 12	Blk. Text.	Blk. Knit	70	500.00 Pair
	10 PSW	Powered Subwoof.	10						30-100 ±2	88	Inc.	80	8/6	13 x 13 x 15	Gray Cptg.	Blk.	31	850.00 Each
	IW-1	In-Wall	5¼			¾	Dome		70-20	90	30	3k	8/4	10 x 7 x 3	Wht. Plast.	Wht. Steel	5	105.00 Pair
DAHLQUIST	CA1	Coherent Array	6			1	Dome		50-20 ±3	91	30	2.7k	6/4	12 x 14 x 10	Blk. Vnl.	Blk. Knit	26	325.00 Each
	CA2	Coherent Array	(2)6			1	Dome		40-20 ±3	91	30	2.5k	6/4	19 x 14 x 10	Blk. Vnl.	Blk. Knit	36	450.00 Each
	CA3	Bipolar Coherent Array	(2)6			(2)1	Domes		40-20 ±3	91	30	2.5k	6/4	19 x 14 x 10	Blk. Vnl.	Blk. Knit	36	550.00 Each
	CA-W1	Vented Woofer	8						30-160	91	30	125	6/4	25 x 14 x 10	Blk. Vnl.	Blk. Knit	41	400.00 Each
	CA-W2	Vented Woofer	(2)8						30-160	91	30	125	6/4	30 x 14 x 10	Blk. Vnl.	Blk. Knit	49	600.00 Each
	CA1/W1	Integrtd. Coherent Array	8	6	Cone	1	Dome		30-20 ±3	91	30	125,2.7k	6/4	37 x 14 x 10	Blk. Vnl.	Blk. Knit	67	725.00 Each
	CA1/W2	Integrtd. Coherent Array	(2)8	6	Cone	1	Dome		30-20 ±3	91	30	125,2.5k	6/4	42 x 14 x 10	Blk. Vnl.	Blk. Knit	75	925.00 Each
	CA2/W1	Integrtd. Coherent Array	8	(2)6	Cones	1	Dome		30-20 ±3	91	30	125,2.7k	6/4	44 x 14 x 10	Blk. Vnl.	Blk. Knit	77	850.00 Each
	CA2/W2	Integrtd. Coherent Array	(2)8	(2)6	Cones	1	Dome		30-20 ±3	91	30	125,2.5k	6/4	49 x 14 x 10	Blk. Vnl.	Blk. Knit	85	1050.00 Each
	CA3/W1	Integrtd. Bipolar Coherent Array	8	(2)6	Cones	(2)1	Domes		30-20 ±3	91	30	125,2.7k	6/4	44 x 14 x 10	Blk. Vnl.	Blk. Knit	77	950.00 Each
	CA3/W2	Integrtd. Bipolar Coherent Array	(2)8	(2)6	Cones	(2)1	Domes		30-20 ±3	91	30	125,2.5k	6/4	49 x 14 x 10	Blk. Vnl.	Blk. Knit	85	1150.00 Each
	CA-FX1	Surround	5			1	Dome		60-20 ±3	91	30	2.7k	6/4	6 x 7 x 10	Blk. Vnl.	Blk. Knit	13	200.00 Each
	CA-FX1/FX1	Surround; Dipole/ Bipolar	(2)5			(2)1	Domes		60-20 ±3	91	30	2.7k	6/4	12 x 7 x 10	Blk. Vnl.	Blk. Knit	26	400.00 Each
	CA-C1	Ctr. Ch.	(2)6			1	Dome		50-20 ±3	91	30	2.7k	6/4	9 x 10 x 20	Blk. Vnl.	Blk. Knit	36	500.00 Each
	DQ32	Phased Array	10	5	Cone	1	Dome		30-21	90	60	250,3k	6/4	45 x 15 x 12	Oil. Mahog.	Blk. Mesh	75	1200.00 Each
	DQ42	Phased Array	(2)10	4,6	Cones	1	Dome		24-21	90	60	120,800, 3.5k	6/4	48 x 18 x 12	Oil. Mahog.	Blk. Mesh	100	1700.00 Each
DANA AUDIO	1	Ac. Sus.	6			¾	Dome		60-20 ±3	87	30	4k	8/6	15 x 9 x 7	Blk. Vnl.	Blk. Knit	18	199.00 Pair
	Sub 1	Ported Subwoof.	8					W	32-100 ±3	91	30	80	8/6	38 x 13 x 13	Matte Blk.	Blk. Mesh	28	250.00 Each
	Sub 2	Ported Subwoof.	10					W	20-100 ±3	91	30	80	8/6	38 x 16 x 16	Matte Blk.	Blk. Mesh	40	350.00 Each
	3	Inf. Baf.	(2)5¼			¾	Dome		60-20 ±3	94	10	3.5k	4/3	7 x 16 x 10	Blk. Vnl.	Blk. Knit	21	300.00 Pair
	4	Bass Ref.	8			1	Dome		32-20 ±2	91	30	1.4k	8/6	13 x 29 x 12	Blk. Vnl.	Blk. Knit	48	450.00 Pair
DCM	TimeWindow Seven	Staggered Trans. Line	(2)9	(2)6½	Cones	(3)¾	Domes		28-25 ±3	92	10		4/	48 x 14 x 19	Gloss Blk.	Blk. Knit	70	2999.00 Pair
	TimeWindow TW-3	Folded Trans. Line	8	6½	Cone	(2)¾	Domes	M,T	24-20	89	5		8/	39 x 17 x 12	Oak	Blk. Knit	45	1499.00 Pair
	TimeWindow TW-1A	Hybrid Trans. Line	(2)6½			(2)¾	Domes		30-20	90	5		8/	36 x 15 x 12	Oak	Blk. Knit	30	949.00 Pair
	TimeFrame TF-600	Staggered Trans. Line	6½	6½	Cone	(3)¾	Domes		30-20	92	5		6/	41 x 17 x 8	Opt., Oak	Blk. Knit	47	749.00 Pair
	TimeFrame TF-400	Staggered Trans. Line	6½	6½	Cone	(2)¾	Domes		40-20	92	5		6/	38 x 15 x 8	Opt., Oak	Blk.	38	598.00 Pair
	Series Two Monitor	Ac. Sus.	(2)4			¾	Dome		90-20	89	5		8/	17 x 5 x 10	Blk.	Gray	9	124.50 Each
	CX-Center Monitor CX-007	Ac. Sus.	4			¾	Dome		90-20	88	5		8/	6 x 8 x 5	Blk.	Blk.	3	139 00 Pair
	Monitor CX-07	Bass Ref.	6½			¾	Dome		55-20	91	5		8/	15 x 8 x 9	Blk.	Blk. Knit	12	259 00 Pair
	Monitor CX-17	Trans. Line	6½			¾	Dome		45-20	92	5		8/	17 x 9 x 10	Opt.	Blk. Knit	15	369.00 Pair
	Monitor CX-27	Trans. Line	6½	6½	Cone	¾	Dome		35-20	93	5		6/	27 x 10 x 11	Blk.	Blk.	25	519.00 Pair
	Series Two Sub 712	Powered Subwoof.	8					SW	28-80 (Adj.)		Inc.	75			Blk.	Blk.		699.00 Each
	Sub 710	Powered Subwoof.	(2)6½					SW	32-120 (Adj.)		Inc.	100		9 x 14 x 19	Blk.	Blk.	25	399.00 Each
	Cine-Magic Six	Home Th.; Sats., Ctr. Ch. & Powered Subwoof.	(2)6½	(6)4	Cones	(5)¾	Domes	SW	32-20 (Adj.)	89	5	100,3k	8/	Six Pieces	Blk.	Blk.	54 Sys.	799.00 Sys.
	Power Trio	Home Th.; Sat. & Powered Subwoof.	(2)6½	(2)4	Cones	(2)¾	Domes	SW	32-20 (Adj.)	89	5	100,3k	8/	Three Pieces	Blk.	Blk.	39 Sys.	499.00 Sys.
DEFINITIVE TECHNOLOGY	BP20	Bipolar Trans. Line	(4)6½			(2)1	Domes		18-28	90	20	2.5k	8/4	9 x 15 x 46	Opt.	Blk. Knit	70	799.00 Each
	BP10	Bipolar Trans. Line	(2)6½			(2)1	Domes		20-28	90	20	2.5k	8/4	9 x 12 x 42	Opt.	Blk. Knit	55	550.00 Each
	BP8	Bipolar Trans. Line	(2)5¼			(2)¾	Domes		22-28	90	20	3.5k	8/4	7 x 11 x 38	Opt.		38	399.00 Each
	DR7 Tower	Trans. Line	6½			1	Dome		22-28	90	20	2.6k	8/4	8 x 11 x 35	Blk.	Blk. Knit	38	299.00 Each
	DR7 Bookshelf	Trans. Line	6½			1	Dome		26-28	90	20	2.6k	8/4	8 x 11 x 22	Blk.	Blk. Knit	28	249.00 Each
(Continued)	Celsius DR	Trans. Line	5¼			1	Dome		40-28	90	20	3.5k	8/4	7 x 12 x 11	Blk.	Blk. Knit	18	185.00 Each

LOUDSPEAKERS

MANUFACTURER	Model	Application, Design Principle, Enclosure or System Type	Woofer Diameter, Inches	Midrange Diameter, Inches	Midrange Type	Tweeter Diameter, Inches	Tweeter Type	Separate Level Controls? Woofer=W, Midrange=M, Tweeter=T, Supertweeter=ST	Anechoic Frequency Response, Hz to kHz, ±dB	SPL, 1 Watt/1 Meter, dB	Recommended Minimum Amp Power, Watts/Channel	Crossover Frequencies, Hz	Impedance, Ohms: Nominal/Minimum	Dimensions, Inches (To Nearest Inch)	Finish	Grille Color and Material	Weight, Lbs. Each	Price, $
CSI	SW-850	Subwoof.	8						35-240 ±3	90	50		8/	20 x 13 x 5	Blk. Wood		20	149.50 Each
	SP-800SW	In-Wall; Subwoof.	8						30-800	88	75		8/	14 x 10 x 4	Plast.	Wht.	6	135.95 Each
	SP-802A	In-Wall	8			1	Dome	T	35-20 ±3	90	60	2.2k	8/	14 x 10 x 4	ABS	Wht. Mtl.	6	157.50 Each
	SP-602A	In-Wall	6			1	Dome	T	40-22 ±3	90	40	2.5k	8/	12 x 9 x 4	ABS	Wht. Mtl.	4	135.00 Each
	SP-502A	In-Wall	5¼			1	Dome		50-20 ±3	90	20	3k	8/	11 x 8 x 3	ABS	Wht. Mtl.	3	67.95 Each
	SP-402A	In-Wall	4			1	Dome		50-20 ±3	90	15	3k	8/	9 x 6 x 3	ABS	Wht. Mtl.	3	39.95 Each
	SP-100	Bass Ref.	3½			2	Dome		55-22	90	45		8/	8 x 5 x 4	Plast.	Opt.	5	124.95 Pair
	SP-50W	Outdoor; Bass Ref.	3½			2	Dome		55-22	90	45		8/	8 x 5 x 4	Plast.	Wht.	5	112.95 Pair
	SPW-35	Outdoor; Bass Ref.	8						130-15		50		8/	8 Dia. x 10	ABS	Tan	6	89.95 Each
	CCS-100	Ctr. Ch.	(2)4			1	Dome		70-20	89	50		8/	13 x 6 x 6	Wood	Blk.	10	109.95 Each
CURLE ACOUSTICS	Sat I	Ac. Sus.; Sat.	5			1	Dome		65-18 ±3	88	30	3.5k	8/4	11 x 8 x 5	Blk. Text.	Blk. Foam	10	150.00 Pair
	Sat II	Ac. Sus.; Sat.	6½			1	Dome		60-18 ±3	87	30	3.5k	8/4	12 x 8 x 8	Blk. Text.	Blk. Foam	13	200.00 Pair
	2000	Tuned Port	6½			1	Dome		40-18 ±3	90	20	3k	8/4	16 x 12 x 8	Blk. Lacq.	Blk. Knit	22	400.00 Pair
	Saturn	Tuned Port	8			1	Dome		35-18 ±3	89	35	3k		14 x 12 x 10	Oak	Blk. Knit	80	800.00 Pair
	Sub 2000	Tuned Port; Subwoof.	12						39-100 ±3	89	20	100	4/4	18 x 19 x 8	Blk. Text.	Blk. Foam	56	400.00 Each
	Ultimate	Tuned Port	12	6½	Cone	1	Dome		30-20 ±3	89	40	200,4k	8/6	38 x 15 x 12	Oak	Blk. Knit	80	800.00 Pair
	Rosemary II	Pas. Rad.	10	5	Cone	1	Dome		30-20	89	50	700,4k	8/4	36 X 14 X 12	Blk. Text.	Blk. Knit	70	500.00 Pair
	10 PSW	Powered Subwoof.	10						30-100 ±2	88	Inc.	80	8/6	13 x 13 x 15	Gray Cptg.	Blk.	31	850.00 Each
	IW-1	In-Wall	5¼			¾	Dome		70-20	90	30	3k	8/4	10 x 7 x 3	Wht. Plast.	Wht. Steel	5	105.00 Pair
DAHLQUIST	CA1	Coherent Array	6			1	Dome		50-20 ±3	91	30	2.7k	6/4	12 x 14 x 10	Blk. Vnl.	Blk. Knit	26	325.00 Each
	CA2	Coherent Array	(2)6			1	Dome		40-20 ±3	91	30	2.5k	6/4	19 x 14 x 10	Blk. Vnl.	Blk. Knit	36	450.00 Each
	CA3	Bipolar Coherent Array	(2)6			(2)1	Domes		40-20 ±3	91	30	2.5k	6/4	19 x 14 x 10	Blk. Vnl.	Blk. Knit	36	550.00 Each
	CA-W1	Vented Woofer	8						30-160	91	30	125	6/4	25 x 14 x 10	Blk. Vnl.	Blk. Knit	41	400.00 Each
	CA-W2	Vented Woofer	(2)8						30-160	91	30	125	6/4	30 x 14 x 10	Blk. Vnl.	Blk. Knit	49	600.00 Each
	CA1/W1	Integrtd. Coherent Array	8	6	Cone	1	Dome		30-20 ±3	91	30	125,2.7k	6/4	37 x 14 x 10	Blk. Vnl.	Blk. Knit	67	725.00 Each
	CA1/W2	Integrtd. Coherent Array	(2)8	6	Cone	1	Dome		30-20 ±3	91	30	125,2.5k	6/4	42 x 14 x 10	Blk. Vnl.	Blk. Knit	75	925.00 Each
	CA2/W1	Integrtd. Coherent Array	8	(2)6	Cones	1	Dome		30-20 ±3	91	30	125,2.7k	6/4	44 x 14 x 10	Blk. Vnl.	Blk. Knit	77	850.00 Each
	CA2/W2	Integrtd. Coherent Array	(2)8	(2)6	Cones	1	Dome		30-20 ±3	91	30	125,2.5k	6/4	49 x 14 x 10	Blk. Vnl.	Blk. Knit	85	1050.00 Each
	CA3/W1	Integrtd. Bipolar Coherent Array	8	(2)6	Cones	(2)1	Domes		30-20 ±3	91	30	125,2.7k	6/4	44 x 14 x 10	Blk. Vnl.	Blk. Knit	77	950.00 Each
	CA3/W2	Integrtd. Bipolar Coherent Array	(2)8	(2)6	Cones	(2)1	Domes		30-20 ±3	91	30	125,2.5k	6/4	49 x 14 x 10	Blk. Vnl.	Blk. Knit	85	1150.00 Each
	CA-FX1	Surround	5			1	Dome		60-20 ±3	91	30	2.7k	6/4	6 x 7 x 10	Blk. Vnl.	Blk. Knit	13	200.00 Each
	CA-FX1/FX1	Surround; Dipole/ Bipolar	(2)5			(2)1	Domes		60-20 ±3	91	30	2.7k	6/4	12 x 7 x 10	Blk. Vnl.	Blk. Knit	26	400.00 Each
	CA-C1	Ctr. Ch.	(2)6			1	Dome		50-20 ±3	91	30	2.7k	6/4	9 x 10 x 20	Blk. Vnl.	Blk. Knit	36	500.00 Each
	DQ32	Phased Array	10	5	Cone	1	Dome		30-21	90	60	250,3k	6/4	45 x 15 x 12	Oil. Mahog.	Blk. Mesh	75	1200.00 Each
	DQ42	Phased Array	(2)10	4,6	Cones	1	Dome		24-21	90	60	120,800, 3.5k	6/4	48 x 18 x 12	Oil. Mahog.	Blk. Mesh	100	1700.00 Each
DANA AUDIO	1	Ac. Sus.	6			¾	Dome		60-20 ±3	87	30	4k	8/6	15 x 9 x 7	Blk. Vnl.	Blk. Knit	18	199.00 Pair
	Sub 1	Ported Subwoof.	8					W	32-100 ±3	91	30	80	8/6	38 x 13 x 13	Matte Blk.	Blk. Mesh	28	250.00 Each
	Sub 2	Ported Subwoof.	10					W	20-100 ±3	91	30	80	8/6	38 x 16 x 16	Matte Blk.	Blk. Mesh	40	350.00 Each
	3	Inf. Baf.	(2)5¼			¾	Dome		60-20 ±3	94	10	3.5k	4/3	7 x 16 x 10	Blk. Vnl.	Blk. Knit	21	300.00 Pair
	4	Bass Ref.	8			1	Dome		32-20 ±2	91	30	1.4k	8/6	13 x 29 x 12	Blk. Vnl.	Blk. Knit	48	450.00 Pair
DCM	TimeWindow Seven	Staggered Trans. Line	(2)9	(2)6½	Cones	(3)¾	Domes		28-25 ±3	92	10		4/	48 x 14 x 19	Gloss Blk.	Blk. Knit	70	2999.00 Pair
	TimeWindow TW-3	Folded Trans. Line	8	6½	Cone	(2)¾	Domes	M,T	24-20	89	5		8/	39 x 17 x 12	Oak	Blk. Knit	45	1499.00 Pair
	TimeWindow TW-1A	Hybrid Trans. Line	(2)6½			(2)¾	Domes		30-20	90	5		8/	36 x 15 x 12	Oak	Blk. Knit	30	949.00 Pair
	TimeFrame TF-600	Staggered Trans. Line	6½	6½	Cone	(3)¾	Domes		30-20	92	5		6/	41 x 17 x 8	Opt., Oak	Blk. Knit	47	749.00 Pair
	TimeFrame TF-400	Staggered Trans. Line	6½	6½	Cone	(2)¾	Domes		40-20	92	5		6/	38 x 15 x 8	Opt., Oak	Blk.	38	598.00 Pair
	Series Two Monitor	Ac. Sus.	(2)4			¾	Dome		90-20	89	5		8/	17 x 5 x 10	Blk.	Gray	9	124.50 Each
	CX-Center Monitor CX-007	Ac. Sus.	4			¾	Dome		90-20	88	5		8/	6 x 8 x 5	Blk.	Blk.	3	139.00 Pair
	Monitor CX-07	Bass Ref.	6½			¾	Dome		55-20	91	5		8/	15 x 8 x 9	Blk.	Blk. Knit	12	259.00 Pair
	Monitor CX-17	Trans. Line	6½			¾	Dome		45-20	92	5		8/	17 x 9 x 10	Opt.	Blk. Knit	15	369.00 Pair
	Monitor CX-27	Trans. Line	6½	6½	Cone	¾	Dome		35-20	93	5		6/	27 x 10 x 11	Blk.	Blk.	25	519.00 Pair
	Series Two Sub 712	Powered Subwoof.	8					SW	28-80 (Adj.)		Inc.	75			Blk.	Blk.		699.00 Each
	Sub 710	Powered Subwoof.	(2)6½					SW	32-120 (Adj.)		Inc.	100		9 x 14 x 19	Blk.	Blk.	25	399.00 Each
	Cine-Magic Six	Home Th.; Sats., Ctr. Ch. & Powered Subwoof.	(2)6½	(6)4	Cones	(5)¾	Domes	SW	32-20 (Adj.)	89	5	100,3k	8/	Six Pieces	Blk.	Blk.	54 Sys.	799.00 Sys.
	Power Trio	Home Th.; Sat. & Powered Subwoof.	(2)6½	(2)4	Cones	(2)¾	Domes	SW	32-20 (Adj.)	89	5	100,3k	8/	Three Pieces	Blk.	Blk.	39 Sys.	499.00 Sys.
DEFINITIVE TECHNOLOGY	BP20	Bipolar Trans. Line	(4)6½			(2)1	Domes		18-28	90	20	2.5k	8/4	9 x 15 x 46	Opt.	Blk. Knit	70	799.00 Each
	BP10	Bipolar Trans. Line	(2)6½			(2)1	Domes		20-28	90	20	2.5k	8/4	9 x 12 x 42	Opt.	Blk. Knit	55	550.00 Each
	BP8	Bipolar Trans. Line	(2)5¼			(2)¾	Domes		22-28	90	20	3.5k	8/4	7 x 11 x 38	Opt.		38	399.00 Each
	DR7 Tower	Trans. Line	6½			1	Dome		22-28	90	20	2.6k	8/4	8 x 11 x 35	Blk.	Blk. Knit	38	299.00 Each
	DR7 Bookshelf	Trans. Line	6½			1	Dome		26-28	90	20	2.6k	8/4	8 x 11 x 22	Blk.	Blk. Knit	28	249.00 Each
(Continued)	Celsius DR	Trans. Line	5¼			1	Dome		40-28	90	20	3.5k	8/4	7 x 12 x 11	Blk.	Blk. Knit	18	185.00 Each

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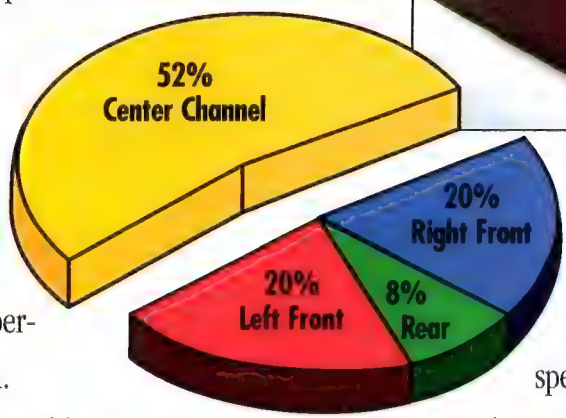
"Some say that the center channel and the front stereo speakers must be identical. And they're right—to a point. You need high performance but not a monolith perched on your TV. Four years ago, our CS100, America's first dedicated center channel speaker, proved that technology could give you what you wanted—high performance in a versatile, unobtrusive package. Thanks to our newest technology, Dynamic Balance,® the second generation of the CS Series now gives you the highest performance...lowest profile."

Matthew Polk



Since the center channel must reproduce all the sounds of the on-screen action, from an explosion to a whisper, it is responsible for over 50% of what you hear (often as much as 90%). That's why Polk's center channel speakers have full dynamic range and are designed to handle extreme levels of power.

Since all on-screen action, not just dialog, is reproduced by the center speaker, its performance is critical. Dynamic Balance® enables us to create small driver components that deliver the sound quality usually associated with much larger drivers. And because there's no sonic coloration, our center speakers will blend seamlessly with your other speakers so voices and sound effects will pass from speaker to speaker without changing timbre or pitch.

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MANUFACTURER	Model	Application, Design Principle, Enclosure or System Type	Woofer Diameter, Inches	Midrange Diameter, Inches	Midrange Type	Tweeter Diameter, Inches	Tweeter Type	Separate Level Controls? Woofer=W, Midrange=M, Tweeter=T, Supertweeter=ST	Anechoic Frequency Response, Hz to kHz, ±dB	SPL, 1 Watt/1 Meter, dB	Recommended Minimum Amp Power, Watts/Channel	Crossover Frequencies, Hz	Impedance, Ohms: Nominal/Minimum	Dimensions, Inches (To Nearest Inch)	Finish	Grille Color and Material	Weight, Lbs. Each	Price, $
DEFINITIVE TECHNOLOGY (Continued)	Celsius Sub Sat	Sat. & Powered Subwoof.	15	5¼	Cone	1	Dome	W	18-28	90	20; 185 Inc.	80,3.5k	8/4	Three Pieces	Blk.	Blk. Knit	98 Sys.	1069.00 Sys.
	Celsius Home Theater	Home Th.; 5 Sats. & Powered Subwoof.	15	5¼	Cone	1	Dome	W	18-28	90	20; 185 Inc.	80,3.5k	8/4	Six Pieces	Blk.	Blk. Knit	134 Sys.	1618.00 Sys.
	BP1	Bipolar Sat.; Surround	(2)4½			(2)¾	Domes		60-25	90	10	3.5k	8/4	10 x 6 x 6	Opt.	Opt., Knit	9	175.00 Each
	BP2	Bipolar Sat.; Surround	(2)5¼			(2)¾	Domes		50-28	90	10	3.5k	8/4	7 x 7 x 11	Opt.	Opt., Knit	10	250.00 Each
	BP1 Sub Sat	Bipolar Sat. & Powered Subwoof.	15	(2)4½	Cones	(2)1	Domes	W	18-25	90	20; 185 Inc.	80,3.5k	8/4	Three Pieces	Blk.	Blk. Knit	80 Sys.	1049.00 Sys.
	BP1 Home Theater	Home Th.; 5 Bipolar Sats. & Powered Subwoof.	15	(2)4½	Cones	(2)1	Domes	W	18-25	90	20; 185 Inc.	80,3.5k	8/4	Six Pieces	Blk.	Blk. Knit	116 Sys.	1598.00 Sys.
	C1jr	Ctr. Ch.	5¼			¾	Dome		55-28	90	10	3.5k	8/4	7 x 17 x 9	Blk.	Blk. Knit	18	199.00 Each
	C1	Ctr. Ch.	(2)5¼			1	Dome		45-28	90	10	3.5k	8/4	19 x 6 x 8	Blk.	Blk. Knit	21	299.00 Each
	C/L/R 1000	A/V; Main or Ctr. Ch.	(2)6½			1	Dome		25-28	90	20	2.6k	8/4	8 x 12 x 22	Blk.	Blk. Knit	32	450.00 Each
	PowerField 15	Powered Subwoof.	15					W	18-125	93	185 Inc.	Var.		17 x 17 x 18	Blk.	Blk. Knit	62	699.00 Each
	PowerField 1500	Powered Subwoof.	15					W	15-150	93	250 Inc.	Var.		18 x 18 x 20	Opt.	Blk. Knit	90	995.00 Each w/Xover
	PowerField 1800	Powered Subwoof.	18					W	13-125	93	500 Inc.	Var.		20 x 20 x 22	Opt.	Blk. Knit	93	1599.00 Each
DENNESEN	ESL-X	Hybrid ES	6½			(4)3½	ES	No	65-35	89	50	3k	8/5	26 x 9 x 13	Opt.	Blk. Foam	40	1850.00 Pair
	ESL-Mini	Hybrid ES	5			(4)3½	ES	No	75-35	89	50	3k	8/5	24 x 7 x 10	Opt.	Blk. Foam	25	1250.00 Pair
DENON	SC-7.5	Ported	6½			1½	Dome		40-20	89	10		8/	8 x 14 x 9	Gray Text.	Blk. Knit	11	500.00 Pair
	SC-5.5	Ported	5¼			1	Cone		40-20	88	10		8/	6 x 12 x 7	Gray Text.	Blk. Knit	4	200.00 Pair
	DSW-1	Powered Subwoof.	5¼						39-150		Inc.			8 x 14 x 13	Gray Text.		11	250.00 Each
DEREK SPEAKER-SCULTPURE	Seahorse	On-Wall Trans. Line	5						50-17	90	10		8/	8 x 12 x 24	Opt.	None	15	400.00 Pair
	Cobra	Trans. Line	5						50-17	90	10		8/	14 x 14 x 36	Opt.	None	15	700.00 Pair
	Reflection	Trans. Line	6½			½	Dome		40-20	90	15	5k	8/	12 x 12 x 50	Opt.	None	50	1750.00 Pair
	Skyscraper	Bipolar Trans. Line	10	(4)5	Cones	(2)1	Domes	M,T	30-20	93	25	200,6k	8/	13 x 20 x 51	Opt.	Blk. Mtl.	125	3500.00 Pair
	Scorpion Sub	Trans. Line Subwoof.	12						25-200	90	30	200	4/	15 x 30 x 25	Opt.	Blk. Mtl.	75	800.00 Each
	Sub-London Lights	Trans. Line Subwoof.	12						25-200	90	30	200	4/	16 x 16 x 84	Opt.	Blk. Mtl.	100	3500.00 Each
	The Offering	Tripolar Trans. Line	(3)5						50-17	90	30		16/	13 x 13 x 66	Opt.	None	50	2000.00 Pair
DESIGN ACOUSTICS	Summit Series DA1000	Vented	10	(2)5	Cones	¾	Dome		30-25	89	15	110,3.5k	8/	11 x 42 x 15	Opt.	Blk.	64	1100.00 Pair
	Summit Series DA900	Vented	8	5	Cone	¾	Dome		40-25	88	15	130,3.5k	8/	9 x 37 x 11	Opt.	Blk.	52	800.00 Pair
	Summit Series DA800	Vented	8	5	Cone	¾	Dome		47-22	88	15	150,4k	8/	9 x 17 x 11	Opt.	Blk.	22	600.00 Pair
	PS-24	Ctr. Ch.; Vented	(2)4			¾	Dome		50-20	89	10	10k	8/	20 x 5 x 14	Blk. Vnl.	Blk. Mtl.	19	189.95 Each
	PS-SW	Vented Subwoof.	10						30-130		15		8/	16 x 22 x 11	Blk. Vnl.	Blk.	38	339.95 Each
	PS-CV	Ctr. Ch., Video	5¼			¾	Dome		65-20	88	10	4k	8/	7 x 10 x 6	Blk. Vnl.	Blk.	6	119.95 Each
	DA-360a	Outdoor	6						90-18	84	5		8/	7 Dia. x 10	Tan ABS		5	69.95 Each
	PS-55	Vented	5¼			¾	Dome		65-20	88	10	4k	8/	7 x 10 x 6	Blk. Vnl.	Blk.	6	219.90 Pair
	PS-66	Vented	6			¾	Dome		55-20	89	10	2k	8/	8 x 12 x 12	Opt.	Blk.	12	299.90 Pair
	PS-88	Vented	8			1	Dome		50-20	90	15	1.2k	8/	10 x 13 x 12	Opt.	Blk.	15	399.90 Pair
	PS-9	Ac. Sus.	8	5¼	Cone	¾	Dome		47-20	90	15	200,3k	8/	10 x 15 x 12	Opt.	Blk.	20	499.90 Pair
	PS-10a	Ac. Sus.	10	5¼	Cone	1	Dome		45-22	91	20	200,3k	8/	11 x 16 x 13	Opt.	Blk.	23	599.90 Pair
	CLW	Ac. Sus. Subwoof.	10						40-150	88	15		8/	12 x 14 x 12	Blk. Vnl.		24	249.95 Each
DGX AUDIO	DDL-1	Powered Bass Ref.	12	2	Dome	1	Dome	No	20-20 ±3	91	100 Inc.	2.3k,8 3k	8/4	16 x 11 x 40	Opt.	Blk. Knit	68	2995.00 Pair w/ DDA-1 Amp/Prcssr.
DIGITAL PHASE	AP-.5 Bookshelf	Acousta-Reed	3			1	Dome		35-20 ±1.5	81		3k	8/6.5	13 x 8 x 9	Opt., Oak	Blk. Knit	17	650.00 Pair
	AP-.7CC Center Channel	Acousta-Reed; Ctr. Ch.	(2)3			1	Dome		35-20 ±1.5	86		3k	4/		Opt., Oak	Blk. Knit	25	600.00 Each
	AP-1 Floor System	Acousta-Reed	6½			1	Dome		35-20 ±1.5	86		3k	8/5.5	38 x 10 x 11	Opt., Oak	Blk. Knit	50	1250.00 Pair
	AP-2 Floor System	Acousta-Reed	(2)6½			1	Dome		35-20 ±1.5	91		3k	4/3.6	42 x 13 x 14	Opt., Oak	Blk. Knit	79	1700.00 Pair
	AP-4 Floor System	Acousta-Reed	(4)6½			(4)1	Domes		35-20 ±1.5	91		3k	8/6.2	50 x 16 x 17	Opt., Oak	Blk. Knit	120	3200.00 Pair
	SM-1 Bookshelf	Acousta-Reed	6½			1	Dome		35-20 ±1.5	87		3k	8/6.5	24 x 13 x 12	Blk. Text.	Blk. Knit	37	950.00 Pair
DUAL	CLX 9200	Closed Box	2(7)	4⅛	Cone	¾	Dome	W,M,T		88	20		4/	10 x 12 x 37	Blk. Paint	Blk. Knit	35	1800.00 Pair
	CLX 9100	Closed Box	7	7	Cone	¾	Dome	W,M,T		88	20		4/	9 x 11 x 34	Blk. Paint	Blk. Knit	25	1050.00 Pair
	CL 9040	Closed Box	8	5	Cone	1	Dome	W,M,T		87	20		8/	10 x 11 x 22	Blk. Paint	Blk. Knit	20	495.00 Pair
	CL 9020	Closed Box	6½	4	Cone	¾	Dome	W,M,T		86	20		8/	10 x 11 x 20			16	360.00 Pair
	CL 9010	Closed Box	6½	4	Cone	2½		W,M,T		86	20		8/	10 x 7 x 16	Blk. Paint	Blk. Knit	10	220.00 Pair
DUNLAVY AUDIO LABS	SC-I	Sealed	(2)5½			1	Dome		80-20	91			6/3	20 x 8 x 10	Opt., Wood	Blk. Knit		995.00 Pair
	SC-II	Sealed	(2)5½			1	Dome		60-20	91			6/3	65 x 8 x 10	Opt., Wood	Blk. Knit		1995.00 Pair
	SC-III	Sealed	(2)7	(2)5½	Cones	1	Dome		35-20	91			6/3	72 x 9 x 12	Opt., Wood	Blk. Knit		2995.00 Pair
	SC-IV	Sealed	(2)10	(2)5½	Cones	1	Dome		27-20	91			6/3	72 x 12 x 18	Opt., Wood	Blk. Knit		4995.00 Pair

(Continued)

LOUDSPEAKERS

MANUFACTURER	Model	Application, Design Principle, Enclosure or System Type	Woofer Diameter, Inches	Midrange Diameter, Inches	Midrange Type	Tweeter Diameter, Inches	Tweeter Type	Separate Level Controls? Woofer=W, Midrange=M, Tweeter=T, Supertweeter=ST	Anechoic Frequency Response, Hz to kHz, ±dB	SPL, 1 Watt/1 Meter, dB	Recommended Minimum Amp Power, Watts/Channel	Crossover Frequencies, Hz	Impedance, Ohms: Nominal/Minimum	Dimensions, Inches (To Nearest Inch)	Finish	Grille Color and Material	Weight, Lbs. Each	Price, $
DUNLAVY AUDIO LABS (Continued)	SC-VI	Sealed	(2)15, (2)8	(2)5½	Cones	1	Dome		20-20	91			6/3	79 x 18 x 33	Opt., Wood	Blk. Knit		18,000. Pair
	SC-HT	Home Th.	15	(2)5½	Cones	1	Dome		30-20	91			6/3	Four Pieces	Opt., Wood	Blk. Knit		7000.00 Sys.
DUNTECH	Sovereign C-7000	Pulse Coherent Point Source (PCPS)	(2)12, (2)7	(2)2	Domes	¾	Dome	W,M,T	27-20 ±2	90	100	300,2k,6k	4/3	74 x 14 x 35	Rswd.	Blk. Knit	375	30,000. Pair w/Krell KBX Xover
	Sovereign C-6000	PCPS	(2)12, (2)7	(2)2	Domes	¾	Dome		27-20 ±2	90	100	300,2k,6k	4/3	74 x 14 x 35	Oak	Blk. Knit	375	21,000. Pair
	Princess C-5000	PCPS	(2)9	(2)5	Cones	1	Dome		38-20 ±2	90	100	500,5k	4/3	74 x 12 x 20	Oak	Blk. Knit	146	10,995. Pair
	Marquis C-4000	PCPS	(2)8	(2)4	Cones	1	Dome		45-20 ±2	92	60	1k,5k	4/3	59 x 11 x 18	Oak	Blk. Knit	117	7995.00 Pair
	Regent D400	PCPS	(2)12	(2)7	Cones	1	Dome		30-20 ±3	90	100	450,4k	4/3	74 x 14 x 23	Satin Blk.	Blk. Knit	161	7495.00 Pair
	Baron D300	PCPS	(2)8	(2)4	Cones	1	Dome		45-20 ±3	92	60	1k,5k	4/3	57 x 11 x 14	Satin Blk.	Blk. Knit	99	4495.00 Pair
	Viscount D200	PCPS	(2)6½			1	Dome		50-20 ±3	91	60	3k	4/3	34 x 11 x 14	Satin Blk.	Blk. Knit	53	2495.00 Pair
	Esquire D100	PCPS	(2)6½			1	Dome		50-20 ±3	91	60	3k	4/3	26 x 11 x 14	Satin Blk.	Blk. Knit	40	2195.00 Pair
	PCL25	PCPS	(2)6½			1	Dome		55-20 ±3	89	30	3k	3/6	24 x 11 x 14	Rswd.	Blk. Knit	44	1995.00 Pair
DUSON	71B	Bass Ref.	5			1	Dome			90	40	2.5k	8/5	32 x 8 x 10	Satin Blk.	Blk. Knit	35	795.00 Pair
	81B	Bass Ref.	5			1	Dome			90	40	2.5k	8/5	35 x 8 x 10	Satin Blk.	Blk. Knit	42	995.00 Pair
	91B	Bass Ref.	7			1	Dome			87	40	2k	8/7	38 x 9 x 11	Satin Blk.	Blk. Knit	48	1395.00 Pair
	101	Bass Ref.	5			1	Dome			87	60	3k	8/5	39 x 8 x 10	Opt.	Opt., Knit	42	From 1795.00 Pair
	102	Bass Ref.	7			1	Dome			88	70	2.5k	8/4	41 x 9 x 11	Opt.	Opt., Knit	54	From 2249.00 Pair
	103	Bass Ref.	8	4	Cone	1	Dome			89	70	100,3.5k	8/4	39 x 9 x 12	Opt.	Opt., Knit	62	From 3295.00 Pair
DZURKO ACOUSTICS	Shadow	Aperiodic	(2)8½	(2)5	Cones	1	Dome	W	40-20 ±3	91	40	200,3.5k	4/3.5	49 x 10 x 17	Opt., Wood	Blk. Knit	180	9250.00 Pair
	Jaguar	4th Order	7			1	Dome		48-20 ±3	85	40	3k	8/6	18 x 16 x 10	Opt., Wood	Blk. Knit	65	4500.00 Pair
	Phantom	Aperiodic	8			1	Dome		48-20 ±3	89	40	2.8k	8/6	33 x 12 x 10	Blk. Oak	Blk. Knit	50	899.00 Pair
EBONY	Ribbon Reference One	Contained Rear Wave & Air Spring Subwoof.	18	(8)	Ribbons		Ribbon		26-44 ±3	88	100		7/6	Three Pieces	Opt., Oil. Wood	Blk. Knit		22,000. Sys.
EDGE ELEC-TRONICS	CS.5	Ported			Flat	1½			80-20 ±2	91	10	2.5k	6/4	12 x 10 x 3	Oak	Blk.	8	220.00 Pair
	CS-1	Ported			Flat	1½			55-20 ±2	91	10	2.5k	6/4	13 x 11 x 7	Oak	Blk.	12	399.00 Pair
	CS-3	Sealed	8	5¼	Cone	2			38-20 ±2	92	10	150,2.5k, 5k	6/4	12 Dia. x 31	Oak	Blk.	23	699.00 Pair
	CS-7	Sealed	(4)6½	5¼	Cone	2			31-20 ±2	90	40	150,2.5k, 5k	6/4	12 Dia. x 46	Cloth	Blk.	42	1200.00 Pair
	CS-9	Sealed	(4)6½	(2)5¼	Cones	2			28-20 ±2	88	40	80,1.5k, 4k,8k	4/4	12 Dia. x 61	Cloth	Blk.	62	2700.00 Pair
	SW-1	Subwoof.	(2)10						20-200	90	50	100	4/4	18 x 21 x 10	Oak		59	650.00 Each
E.F.A.	2	Bass Ref.	8			1⅛	Dome		38-20 ±3	90	25	2k	8/6	35 x 11 x 12	Opt.	Blk. Knit	50	1495.00 Pair
ELAC	EL 51 II	Bass Ref.	6.3			2.35	Cone		44-20	86	30	3.2k	4/4.4	15 x 8 x 10	Opt.	Blk. Knit	12	410.68 Pair
	EL 61	Bass Ref.	6.5			1	Dome		42-22	87	30	2k	4/3.6	16 x 9 x 11	Opt.	Blk. Knit	18	557.34 Pair
	EL 71	Bass Ref.	6.5			1	Dome		40-25	87	30	2.3k	4/3.6	17 x 9 x 11	Opt.	Blk. Knit	19	704.00 Pair
	EL 91 II	Bass Ref.	6.3			1	Dome		38-25	86	30	2k	4/4	29 x 27 x 9	Opt.	Blk. Knit	23	733.34 Pair
	EL 121	Bass Ref.	(2)6			1	Dome		35-25	88	30	2.2k,2.5k	4/3.5	36 x 8 x 10	Opt.	Blk. Knit	30	1305.00 Pair
(Continued)	EL 141	Bass Ref.	(2) 7.87	1.5	Dome	0.75	Dome		30-22	87	30	900,1k, 4.2k	4/3.6	42 x 10 x 12	Opt.	Blk. Knit	53	2200.00 Pair

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MANUFACTURER	Model	Application, Design Principle, Enclosure or System Type	Woofer Diameter, Inches	Midrange Diameter, Inches	Midrange Type	Tweeter Diameter, Inches	Tweeter Type	Separate Level Controls? Woofer=W, Midrange=M, Tweeter=T, Supertweeter=ST	Anechoic Frequency Response, Hz to kHz, ±dB	SPL, 1 Watt/1 Meter, dB	Recommended Minimum Amp Power, Watts/Channel	Crossover Frequencies, Hz	Impedance, Ohms: Nominal/Minimum	Dimensions, Inches (To Nearest Inch)	Finish	Grille Color and Material	Weight, Lbs. Each	Price, $
ELAC (Continued)	EL 151	Bass Ref.	(2) 7.87	6	Cone	1	Dome		28-25	88	30	330,2.2k	4/3.3	45 x 10 x 12	Blk. Wal.	Blk. Knit	66	2933.34 Pair
	4PI Plus II	Add-On Tweeter					Ribbon					Sel.	4/		Blk.	Blk.		1833.34 Pair
	211 4PI	Bass Ref.	(2)6	1.5	Dome		Omni Ribbon	W,T					4/		Opt.	Blk. Knit		3666.68 Pair
	215 4PI	Bass Ref.	(4)6	1.5	Dome		Omni Ribbon	W,T	25-35	84	30	750,800, 4k	4/3.2	50 x 9 x 12	Opt.	Blk. Knit	74	5866.68 Pair
	Edition One	Bass Ref.												36 x 9 x 10	Opt.	Blk. Knit	30	1760.00 Pair
	Limited One	Bass Ref.	(2)6			1	Dome		35-25	88	30	2.2k,2.5k	4/3.5	36 x 9 x 10	Opt.	Blk. Knit		2640.00 Pair
	Edition Six	Bass Ref.													Opt.	Blk. Knit		3226.00 Pair
	Elegant 305 "Merlin"	Bass Ref.	4.5			0.75	Dome		42-23	83	50	3k	4/4	8 x 5 x 11	Blk. Alum.	Blk.	12	1200.00 Pair
	Elegant 307	Bass Ref.	(2)4.5			1	Dome		38-28	83	60	2.6k	4/3.4	15 x 7 x 12	Opt.	Blk. Knit	20	1906.68 Pair
	Elegant 311	Bass Ref.	(2)6	1.5	Dome	0.75	Dome			84	80	1k,3.6k	4/3.2	36 x 7 x 12	Opt.	Blk. Knit	48	2933.00 Pair
	Elegant 315	Bass Ref.	(2)6	(2)4.5	Cones	1	Dome		32-25	84	80	360,2.6k	4/3.1	47 x 7 x 12	Opt.	Blk. Knit	61	4400.00 Pair
ELECTRO-STATIC RESEARCH	Illusion	Hybrid ES	12			18x60	Planar	W	30-22 ±3	87	80	400	8/2	74 x 26 x 14	Opt.		250 Sys.	4895.00 Pair w/Xover
	II	Hybrid ES	10			18x48	Planar		35-22 ±3	85	80	100	8/2	60 x 18 x 15	Opt., Gloss		150 Sys.	2995.00 Pair
	III	Hybrid ES	6			12x36	Planar		48-22 ±3	86	60	400	8/2	48 x 12 x 6	Opt.		60 Sys.	1995.00 Pair
ELECTRO-VOICE	S-40 Monitor	B4 Vented	5¼			1	Dome		85-20 ±3	85		3.5k	4/3.7	10 x 7 x 6	Opt., Paint	Opt., Paint	6	346.00 Pair
	Sentry 100A Monitor	B4 Vented	8			1½	Dome	T	45-18 ±3	91		2k	6/4.5	17 x 12 x 11	Blk. Vnl.	Gray Knit	28	426.00 Each
	Sentry 100EL Monitor	Powered B4 Vented	8			1½	Dome	T	45-18 ±3		Inc.	2k	30k/ 10k	17 x 12 x 12	Blk. Vnl.	Gray Knit	33	900.00 Each
	Sentry 500 Monitor	B4 Vented	12			1½	Dome	T	40-18 ±3	96		1.5k	8/6	24 x 27 x 13	Blk. Vnl.	Gray Knit	70	850.00 Each
	Sentry 505 Monitor	B4 Vented	12			1½	Dome	T	40-18 ±3	96		1.5k	8/6	19 x 26 x 19	Blk. Vnl.	Gray Knit	60	872.00 Each
	S-60	Vented	6½			1	Dome		70-18 ±3	88	10	2.5k	8/5	14 x 9 x 4	Blk.	Blk. Mtl.	15	268.00 Each
	S-80	Vented	8			1¼	Dome		80-15 ±3	91	10	2k	8/5	16x 11 x 8	Blk.	Blk. Mtl.	17	324.00 Each
	Sb120	Vented Subwoof.	12						50-500 ±3	94	10		8/6	23 x 17 x 12	Blk.	Blk. Mtl.	32	600.00 Each
	Sb120A	Powered Vented Subwoof.	12					W	50-250 ±3	94	400 Inc.		8/6	23 x 17 x 12	Blk.	Blk. Mtl.	34	1050.00 Each
	S-181	Subwoof.	18						48-200 ±3	98	50	200		28 x 21 x 23	Blk. Cptg.	Blk. Steel	78	820.00 Each
ELITE	S-C5	Bass Ref.	5½			1	Dome		40-35				6/	8 x 16 x 11	Piano Blk.	Blk. Cloth	17	800.00 Pair
EMINENT TECH-NOLOGY	LFT-VI	Planar Mag.	321 Sq. In.	94 Sq. In.	Planar Mag.	10 Sq. In.	Planar Mag.	M,T	38-20 ±4	83	100	400,10k	6/4	78 x 18 x 2	Oil. Oak	Blk. Poly	90	3250.00 Pair
	LFT-VIII	Planar Mag.; Hybrid	8	160 Sq. In.	Planar Mag.	5 Sq. In.	Planar Mag.	T	36-20 ±4	84	75	180,10k	8/6	60 x 13 x 18	Oil. Oak	Blk. Poly	60	1500.00 Pair
ENERGY	ESAT-2	Bass Ref.; Sat.	4½			¾	Dome		140-22 ±3	86	15	2.5k	8/6	8 x 5 x 5	Opt.	Opt.	5	349.99 Pair
	ESUB-2	6th Order Bandpass Subwoof.	6½						37-140	86	15	140	6/4	12 x 8 x 14	Blk. Ash	Blk.	18	349.99 Pair
	ECC-1	Ctr. Ch.; Vented	(2)4½			½	Dome		60-20 ±3	90	15	2.5k	12/8	6 x 20 x 8	Blk. Ash	Blk.	15	169.99 Each
	HTS-1	A/V; QB3 Vented	(2)5¼			¾	Dome		52-20 ±3	88	25	2.5k	6/4	19 x 8 x 12	Blk. Ash	Blk. Knit	21	250.00 Each
	RVS-1/RVS-2	Home Th.; Front, Ctr. Ch.	(2)5¼			1	Dome		45-23 ±3	86	50	2k	4/	8 x 19 x 12	Blk. Gloss	Blk.	18	350.00 Each
	RVSS	Vented Dipole	(2)5¼			(2)¾	Domes		65-18 ±3	86	15	2.5k	6/4	11 x 10 x 9	Opt.	Opt.	15	550.00 Pair
	Veritas V2.8	Vented	(2)8	3	Hybrid Dome	1	Hybrid Dome		29-30 ±3	85	100	350,2.2k	6/4	6 x 19 x 8	Gray Gloss	Blk.	120	6000.00 Pair
	Veritas V1.8	Vented	8	3	Hybrid Dome	1	Hybrid Dome		30-30	87	75	400,2.2k	6/4	45 x 12 x 15	Gray Gloss	Blk.	115	3350.00 Pair
	22.3	Vented	(2)6½			¾	Dome		30-23	87.5	50	1.9k	6/4	40 x 10 x 16	Opt., Wood	Blk.	67	2000.00 Pair
	22.2	Vented	7			¾	Dome		32-23 ±3	86	50	1.9k	6/4	27 x 10 x 12	Opt., Wood	Blk.	45	1400.00 Pair
	22.1	Vented	6½			¾	Dome		40-23 ±3	85	50	1.9k	6/4	16 x 10 x 12	Opt., Wood	Blk.	27	1000.00 Pair
	5.1e	Vented	(2)7			1	Dome		35-20 ±3	89	40	2.1k	6/4	33 x 10 x 16	Opt.	Blk.	55	1000.00 Pair
	4.1e	Vented	7			1	Dome		35-20 ±3	87	40	2.1k	6/4	24 x 10 x 12	Opt.	Blk.	36	750.00 Pair
	3.1e	Vented	8			¾	Dome		40-20 ±3	87	30	2.3k	6/4	19 x 10 x 10	Opt.	Blk.	22	450.00 Pair
	2.1e	Vented	6½			¾	Dome		45-20 ±3	86	30	2.3k	6/4	16 x 10 x 10	Opt.	Blk.	18	300.00 Pair
	Excel	Bass Ref.	5¼			½	Dome		60-20 ±3	86	30	3.5k	6/4	11 x 8 x 10	Opt.	Opt.	17	150.00 Pair
	Encore	Bass Ref.	6½			½	Dome		48-20 ±3	87.5	30	2.5k	6/4	13 x 8 x 10	Opt.	Opt.	22	200.00 Pair
	EAS6.5	In-Wall	6½			1	Dome		45-22	87	5	2k	8/	9 x 13 x 3	Wht.	Wht. Mtl.		400.00 Pair
	EAS5.25	In-Wall	5¼			½	Dome		60-20	86	5	3.5k	8/	7 x 7 x 3	Wht.	Wht. Mtl.		250.00 Pair
	AS-180	Powered Subwoof.	12					W	25-150		180 Inc.	Var.		17 x 18 x 19	Blk. Ash	Blk.		750.00 Each
	AS-90	Powered Subwoof.	12					W	28-150		90 Inc.	Var.		17 x 16 x 17	Blk. Ash	Blk.		550.00 Each
ENSEMBLE	Profundo	Tuned Port; Subwoof.	7					W	35-250 ±3	89	30	200	4/4	26 x 12 x 9	Satin Blk.	Blk.	33	4580.00 Pair
	Tango	Bass Ref.	5¾			¾	Dome		80-20 ±3	88	25		4/2.5	13 x 9 x 5	Satin Blk.	Blk.	14	Bi-wire, 2580.00 Pair
	PA-1 Silver	Pas. Rad.	5⅛			¾	Dome		60-20 ±2.5	89	25	2.5k	6/3.4	14 x 9 x 8	Opt.	Blk.	15	3250.00 Pair; B -wire, 3400.00
	Reference Silver	Pas. Rad.	5⅛			¾	Dome		60-20 ±2	90	25	2.5k	4/3.2	14 x 9 x 8	Opt.	Blk.	17	5150.00 Pair; Bi-wire, 5300.00
	Reference Gold	Pas. Rad.	5⅛			¾	Dome		60-20 ±2	89	25	2.6k	4/3.8	14 x 9 x 8	Opt.	Blk.	19	6980.00 Pair
	Prima Donna Gold	Dual Vented	5⅛			¾	Dome		40-20 ±3	89	25	2.4k	4/	45 x 14 x 12	Satin Blk.	Blk.	82	11,900. Pair
ENTEC	L2f-20T	A/V; Powered Subwoof.	(2)10					W	18-180		Inc.	Adj.	50	36 x 12 x 18	Gloss Blk.	Charc. Foam	60	2295.00 Each
(Continued)	L2f-20	Powered Subwoof.	(2)10					W	18-180		Inc.	Adj.	50	24 x 12 x 24	Gloss Blk.	Charc. Foam	60	4195.00 Pair w/Xover

LOUDSPEAKERS

MANUFACTURER	Model	Application, Design Principle, Enclosure or System Type	Woofer Diameter, Inches	Midrange Diameter, Inches	Midrange Type	Tweeter Diameter, Inches	Tweeter Type	Separate Level Controls? Woofer=W, Midrange=M, Tweeter=T, Supertweeter=ST	Anechoic Frequency Response, Hz to kHz, ±dB	SPL, 1 Watt/1 Meter, dB	Recommended Minimum Amp Power, Watts/Channel	Crossover Frequencies, Hz	Impedance, Ohms: Nominal/Minimum	Dimensions, Inches (To Nearest Inch)	Finish	Grille Color and Material	Weight, Lbs. Each	Price, $
ENTEC (Continued)	L2f-40	Powered Subwoof.	(2)10					W	12-180		Inc.	Adj.	50	Four Pieces	Gloss Blk.	Charc. Foam	240 Sys.	6995.00 Sys. w/Xover
	L2f-120	Powered Subwoof.	(2)10					W	12-180		Inc.	Adj.	50	Twelve Pieces	Gloss Blk.	Charc. Foam	720 Sys.	25,000. Sys. w/Xover
	1001	Powered Subwoof.	10					W	18-180		Inc.	Adj.	50	18 x 12 x 24	Gloss Blk.	Charc. Foam	50	1495.00 Each
	1002	Powered Subwoof.	(2)10					W	18-180		Inc.	Adj.	50	24 x 12 x 24	Gloss Blk.	Charc. Foam	60	1895.00 Each
	90	Dynamic	6			1	Dome		80-20	100			8/	40 x 8 x 8	Gloss Blk.	Blk. Mtl.	35	4195.00 Pair
EPIK MONITOR SYSTEMS	Ultima X	Trans. Line	7			1	Inv. Dome		34-27 ±3	88	50	1.8k	6/4	14 x 15 x 43	Opt., Cherry	Blk. Knit	110	5450.00 Pair
	Ultima Y	Trans. Line	8	4	Inv. Dome	¾	Inv. Dome		28-27 ±3	86	50	800,4.8k	6/4	16 x 18 x 52	Opt., Cherry	Blk. Knit	135	8800.00 Pair
	Ultima XW	Trans. Line Subwoof.	8						28-100 +0,-3	88	50		6/4	14 x 15 x 48	Opt., Cherry	Blk. Knit	125	4500.00 Pair
	Ultima YW	Trans. Line Subwoof.	(2)8						22-100 +0,-3	91	50		4/3	15 x 23 x 60	Opt., Cherry	Blk. Knit	155	6000.00 Pair
EPOS	ES11	Inf. Baf.	6½			1	Dome		60-20	87	30		8/7	15 x 8 x 10	Opt., Wood	Blk. Foam	20	895.00 Pair
	ES14	Inf. Baf.	8			1	Dome		50-20	87	35		8/7	19 x 9 x 11	Opt., Wood	Blk. Foam	30	1395.00 Pair
	ES25	Inf. Baf.	8	6½	Cone	1	Dome		25-22	88	50		6/6	35 x 9 x 13	Opt., Wood	Blk. Foam	60	2995.00 Pair
ESOTERIC SPEAKER PRODUCTS	Concert Grands	Inf. Baf.	(2)8	(2)4¼	Cones	(2)1	Domes	No	25-20 ±3	96		250,2.5k	4/3	62 x 15 x 20	Opt., Wood	Blk. Knit	250	8900.00 Pair
	Harp	Inf. Baf.	10	(2)6	Cones	(2)1	Domes	No	35-20 ±3	94		100,2.5k	4/3	51 x 13 x 17	Opt., Wood	Blk. Knit	150	5500.00 Pair
ESSENCE	Gem	Trans. Line	6½			1	Dome		38-21 ±3	89	20	2k	4/3.6	20 x 10 x 13	Opt., Wood	Opt., Knit	34	1495.00 Pair
	Beryl	Trans. Line	6½			1	Dome		38-22 ±2	89	25	2k	4/3.6	40 x 10 x 14	Fabr.	Blk. Knit	70	1985.00 Pair
	Super Gem	Trans. Line	6½			1	Dome		34-21 ±2	89	30	2k	4/3.6	23 x 10 x 15	Opt., Wood	Opt., Knit	52	2450.00 Pair
	Reference Super Gem	Trans. Line	6½			1	Dome			89	30	2k	4/3.6	23 x 10 x 15	Opt., Wood	Opt., Knit	54	4975.00 Pair
	Topaz 6	Trans. Line	8	5	Cone	1,¾	Domes		28-22 ±2	89	40	350,2k, 6.5k	8/6.6	52 x 13 x 15	Fabr.	Blk. Knit	150	4850.00 Pair
	Amethyst 10A	Trans. Line	11	6,1½	Cone, Dome	1,¾	Domes		24-23 ±3	89	60	80,1k,2k, 6.5k (Adj.)	8/6	51 x 15 x 25	Opt., Wood	Opt., Knit	240	From 19,850. Pair
	Reference Subwoofer	Trans. Line Subwoof.	(2)13						16-100 ±1	89	150	Adj.	8/6	72 x 16 x 25	Opt., Wood	Opt., Knit	420	19,850. Pair
EUGENEX	Tower	Reflex	12	8	Cone	1x4	Ribbon	M	28-22 ±2	94	40	200,1.2k	4/4	17 x 42 x 15	Opt., Wood	Blk. Knit	120	2500.00 Pair
	Io Grande	THX; 2 Sats. & 2 Pwrd. Subs.	12	8	Cone	1x4	Ribbon	W	25-22 ±2	97	300 Inc.	100,1.2k	4/4	Four Pieces	Opt.	Blk. Knit	300 Sys.	3900.00 Sys.
	Octophon (with remote control)	Powered 8-Ch. Monitor	18	10	Cone	1x4	Ribbon	W	20-22 ±2	97	500 Inc.	120,1.2k	4/4	Ten Pieces	Opt.	Blk. Mesh	760 Sys.	16,000. Sys.
FIDELUS AUDIO	903 FL	Slot-Loaded Port	9	5	Cone	1¼	Dome		30-22 ±3	88	50	250,6.5k	8/5	13 x 14 x 48	Oil. Oak	Opt.	80	2295.00 Pair
	Contra Bass	Subwoof.	12						16-100 ±3	90	50	Ext.	8/4	22 x 22 x 48	Oil. Oak	None	185	1795.00 Each
FISHER	ST-58B	Bass Ref.	8			3	Cone		50-20	90		6k	8/	10 x 17 x 10	Blk.	Blk. Knit	14	74.95 Each
	ST-56B	Bass Ref.	6½			3	Cone		60-20	88		6k	8/	8 x 14 x 9	Blk.	Blk. Knit	10	69.95 Each
	ST-54B	Bass Ref.	4½			3	Cone		60-20	88		6k	8/	7 x 12 x 9	Blk.	Blk. Knit	8	59.95 Each
	ST-515	Bass Ref.	15	4	Cone	½			40-20	91		1.5k,6k	8/	18 x 36 x 13	Oak	Blk. Knit	40	149.95 Each
	ST-512	Bass Ref.	12	4	Cone	½			45-20	90		1.5k,6k	8/	14 x 33 x 13	Oak	Blk. Knit	27	119.95 Each
	ST-510	Bass Ref.	10	4	Cone	½			45-20	90		1.5k,6k	8/	12 x 28 x 11	Oak	Blk. Knit	20	74.95 Each
FOCUS AUDIO	Reference FR10	Bass Ref.	5			1	Dome		60-20 ±2	84	50	3.5k	8/	13 x 7 x 10	Rswd.	Blk. Knit	20	830.00 Pair
	Reference FR30	Bass Ref.	6½			1	Dome		55-20 ±2	86	50	2.7k	8/	18 x 9 x 11	Rswd.	Blk. Knit	26	1055.00 Pair
	Reference FR50	Bass Ref.	(2)6½			1	Dome		50-20 ±2	89	50	2k	8/	40 x 9 x 10	Rswd.	Blk. Knit	52	1670.00 Pair
	Reference FR70	Bass Ref.	8			1	Dome		45-20 ±2	88	50	2k	8/	40 x 10 x 11	Rswd.	Blk. Knit	58	1590.00 Pair
	Reference FR80	Bass Ref.	(2)8			1	Dome		40-20 ±2	88	50	2k	8/	40 x 10 x 11	Rswd.	Blk. Knit	62	1830.00 Pair
	Reference FR90	Bass Ref.	10	4½	Cone	1	Dome		40-20 ±2	89	50	450,2.7k	8/	44 x 12 x 11	Rswd.	Blk. Knit	70	2035.00 Pair
	Signature FS11	Bass Ref.	5			1	Dome		60-20 ±2	84	50	3k	8/	13 x 7 x 10	Rswd.	Blk. Knit	20	1590.00 Pair
	Signature FS33	Bass Ref.	7			1	Dome		55-20 ±2	86	50	3k	8/	18 x 10 x 10	Rswd.	Blk. Knit	30	2225.00 Pair
	Signature FS77	Bass Ref.	9			1	Dome		45-20 ±2	89	50	2k	8/	42 x 11 x 12	Rswd.	Blk. Knit	85	3335.00 Pair
FOSGATE-AUDIONICS	MC110	Sat.	5			1	Dome		85-23 ±3	88	25	3k	8/6	11 x 8 x 6	Blk.	Blk. Knit	15	899.00 Pair
	MC220 THX	THX; Inf. Baf.	(2)6½			(2)1	Domes		60-23 ±2.5	91	20	3k	4/3	25 x 11 x 14	Blk.	Blk. Knit	35	1599.00 Each
	CPS200 THX	THX; Powered Subwoof.	12						30-100 ±3	91	Inc.		8/6		Blk.	Blk. Knit	55	1299.00 Each
	CSS200 THX	THX; Subwoof.	12						30-100 ±3	91			8/6		Blk.	Blk. Knit	48	599.00 Each
	FS400 THX	THX; Subwoof.	14						26-100 ±3	91			8/6		Blk.	Blk. Knit	85	999.00 Each
	SD90 THX	THX Surround; Dipole	(2)5			(2)1	Domes		100-20 ±3	91	20	3k	8/4	11 x 14 x 6	Opt.	Opt., Knit	15	699.00 Pair
	SD180 THX	THX Surround; Dipole	(2)5½			(2)1	Domes		85-20 ±3	91	20	3k	8/4	22 x 14 x 8	Blk.	Blk. Knit	35	1850.00 Pair
	AS502	In-Wall	5			1	Dome		65-22 ±4	88	10	3k	8/5	11 x 8 x 3	Wht.	Wht.	9	229.00 Pair
	AS602	In-Wall	6			1	Dome		50-22 ±3	88	10	3k	8/5	12 x 9 x 4	Wht.	Wht.	12	299.00 Pair
	AS820	In-Wall	8			1	Dome		40-25 ±4	88	10	2.5k	8/5	15 x 11 x 3	Wht.	Wht.	18	349.00 Pair
FRIED PRODUCTS	Beta V	Distrib. Loading	6½			1	Dome		60-20 ±3	89	20	3.5k	8/6	14 x 8 x 8	Opt.	Blk. Cloth	15	399.00 Pair
	Q/5	Line Tun.	8			1	Dome		37-20 ±3	89	25	2.5k	8/5	20 x 11 x 9	Opt.	Blk. Cloth	24	599.00 Pair
	A/5	Line Tun.	8			1	Dome		32-20 ±3	89	25	2.5k	8/6	34 x 10 x 12	Opt.	Blk. Cloth	52	825.00 Pair
	R/5	Trans. Line & Line Tun.	10	5½	Cone	1	Dome		30-20 ±3	89	25	300,3k	8/5	34 x 12 x 12	Opt., Wood	Blk. Cloth	61	1495.00 Pair
	Studio V (w/Image Enhancement)	Dual Trans. Line	8	6½	Cone	¾	Dome		26-22 ±2	90	25	200,2.7k	8/6	39 x 12 x 18	Opt.	Blk. Cloth	90	3595.00 Pair
(Continued)	C/5 (w/Image Enhancement)	Trans. Line	6½			¾	Dome		60-22 ±3	90	25	2.7k	8/6.3	14 x 11 x 16	Opt.	Blk. Cloth	20	2495.00 Pair

WEST
LEFT

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EAST
RIGHT

NBS1

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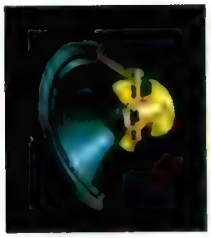
LOUDSPEAKERS

MANUFACTURER	Model	Application, Design Principle, Enclosure or System Type	Woofer Diameter, Inches	Midrange Diameter, Inches	Midrange Type	Tweeter Diameter, Inches	Tweeter Type	Separate Level Controls? Woofer=W, Midrange=M, Tweeter=T, Supertweeter=ST	Anechoic Frequency Response, Hz to kHz, ±dB	SPL, 1 Watt/1 Meter, dB	Recommended Minimum Amp Power, Watts/Channel	Crossover Frequencies, Hz	Impedance, Ohms: Nominal/Minimum	Dimensions, Inches (To Nearest Inch)	Finish	Grille Color and Material	Weight, Lbs. Each	Price, $
FRIED PRODUCTS (Continued)	D/2 (w/Image Enhancement)	Trans. Line Subwoof.	8			¾	Dome		25-99 ±3	90	25	100	8/6.3	36 x 11 x 16	Opt.	Blk. Cloth	80	2995.00 Pair
	Valhalla System (w/Image Enhancement)	Trans. Line; 2 Sats. & 2 Subs.	8	6½	Cone	¾	Dome		25-22 ±3	90	25	100,2.7k	8/6.3	Four Pieces	Opt.	Blk. Cloth	200 Sys.	5490.00 Sys.
GC ELEC-TRONICS	30-3500	In-Wall	5¼			1	Dome		50-20 ±3	90	20	2.5k	8/	8 x 11 x 3	Wht. Plast.	Wht. Mtl.		150.00 Pair
	30-3506	In-Wall	6½			1	Dome		45-20 ±3	90	20	2.5k	8/	12 x 9 x 3	Wht. Plast.	Wht. Mtl.		189.00 Pair
	30-3508	In-Wall	8			1	Dome		40-20 ±3	90	20	3k	8/	14 x 10 x 4	Wht. Plast.	Wht. Mtl.		249.00 Pair
	30-3510	Ac. Sus.	5			½	Horn		50-20 ±3	89	20		4/	9 x 7 x 5	Blk. Plast.	Blk. Mtl.		189.00 Pair
	30-3526	In-Wall	6½			¾	Dome		65-20 ±3	92	20		8/	8 x 8 x 3	Wht. Plast.	Wht. Mtl.		129.00 Pair
GEMINI SOUND PRODUCTS	MB-200					3	Piezo		4k-30k					19 x 9 x 5	Cptg.		9	99.00 Each
	MB-250			4x10	Horn	3	Piezo		3k-30k					19 x 9 x 5	Cptg.		10	114.00 Each
	MB-350		10			4x10	Horn		32-18				8/	21 x 10 x 15	Cptg.		25	179.00 Each
	MB-357		10	2x5	Horn	3	Piezo		36-18				8/	21 x 10 x 15	Cptg.		25	169.00 Each
	MB-360		12			4x10	Horn		40-16				8/	25 x 16 x 12	Cptg.		32	189.00 Each
	MB-361		12	2x5	Horn	3	Piezo		40-16				8/	25 x 16 x 12	Cptg.		32	179.00 Each
	MB-363		12			3	Piezo		40-16				8/	25 x 16 x 12	Cptg.		32	189.00 Each
	MB-365		12	4x10	Horn	3	Piezo		40-16				8/	25 x 16 x 12	Cptg.		37	219.00 Each
	MB-410		15			3	Piezo		40-15				8/	29 x 19 x 14	Cptg.		51	229.00 Each
	MB-415		15	4x10	Horn	3	Piezo		40-15				8/	29 x 19 x 14	Cptg.		53	259.00 Each
	MB-425		15	15x7	Horn	3	Piezo		40-15				8/	29 x 19 x 14	Cptg.		56	319.00 Each
	MB-475		15	4x10	Horn	3	Piezo		40-15				8/	33 x 24 x 16	Cptg.		74	339.00 Each
	MB-550		(2)15	4x10	Horn	3	Piezo		30-16				8/	44 x 24 x 16	Cptg.		96	429.00 Each
	MB-565		(2)15	15x7	Horn	3	Piezo		30-16				8/	44 x 24 x 16	Cptg.		99	509.00 Each
	MB-618		18	4x10	Horn	3	Piezo		30-16				8/	33 x 24 x 16	Cptg.		61	459.00 Each
GENELEC	1030A	Home Th.; Active Bal. Ref. (ABR)	6½			¾	Dome		52-20 ±2					12 x 8 x 10	Blk. Text.		15	2198.00 Pair
	1031A	Home Th.; ABR	8			1	Dome		48-22 ±2			2.2k		15 x 10 x 11	Opt., Blk.	Blk.	26	3998.00 Pair
	1032A	Home Th.; ABR	10			1	Dome		42-21 ±2.5			1.8k		20 x 13 x 11	Blk. Birch Ven.	Blk.	44	4998.00 Pair
	1033A	Home Th. Powered ABR	(2)10	4	Cone	1	Dome		37-22 ±3		Inc.	410,3.5k		22 x 28 x 18	Blk. Birch Ven.	Blk.	130	30,000. Pair w/Amp
	1034A	Home Th.; Powered ABR	(2)12	4	Cone	1	Dome		35-22 ±3		Inc.	400,3.5k		27 x 36 x 32	Blk. Birch Ven.	Blk.	396	46,000. Pair w/Amp
	1035B	Home Th.; Powered ABR	(2)15	(2)4	Cones	1	Dome		30-22 ±3		Inc.	400,3.5k		44 x 32 x 31	Blk. Birch Ven.	Blk.	555	72,000. Pair w/2 Amps
	1037A	Home Th.; ABR	12	4	Cone	1	Dome		39-21 ±2.5			420,3.2k		27 x 16 x 15	Blk. Birch Ven.	Blk.	77	9398.00 Pair
	1038A	Home Th.; ABR	15	4	Cone	1	Dome		35-20 ±2.5			410,3k		31 x 19 x 17	Blk. Birch Ven.	Blk.	130	13,998. Pair
GENESIS TECH-NOLOGIES	Genesis I	Line Source Dipole & Powered Servo Subwoof.	(6)12	60	Ribbon	(26)1	Ribbons	W,M, T	16-31 ±2	91	100; 4k Inc.	85,4.2k	4/3	Four Pieces	Rswd.	Blk.	2400 Sys.	70,000. Sys. w/Amp
	Genesis II	Line Source Dipole & Powered Servo Subwoof.	(4)12	48	Ribbon	(15)1	Ribbons	W,M, T	16-31 ±3	90	100; 1k Inc.	85,4.6k	4/3	Four Pieces	Rswd.	Blk.	1000 Sys.	30,000. Sys. w/Amp
	Genesis II.5	Line Source Dipole & Powered Servo Subwoof.	(2)12	48	Ribbon	(4)1	Ribbons	W,M, T	16-31 ±3.5	90	100; 700 Inc.	85,5.2k	4/3		Rswd.	Blk.	300	20,000. Pair w/Amp
GEODE	Pulse	Bass Ref.	6½			1	Dome	No	47-20 +3,-5	92	7.5	3.2k	6/5	16 x 10 x 8	Opt.	Blk.	19	349.00 Pair
	Epic	Bass Ref.	8			1	Dome	No	40-20 +3,-5	90	7.5	3k	6/5	19 x 12 x 10	Opt.	Blk.	27	499.00 Pair
GERTNER AUDIO	CEL 3096	Angled Port	12	10	Cone	1½	Dome		24-20 ±5	96	5	450,2k	8/8	16 x 16 x 46	Opt.	Blk. Knit	112	4250.00 Pair
	CEL 1596	Angled Port	10			1½	Dome		30-20 ±5	96	5	2k	8/8	14 x 14 x 32	Opt.	Blk. Knit	62	2150.00 Pair
	CEL 1091	Angled Port	8			1½	Dome		35-20 ±5	91	5	2k	8/8	13 x 12 x 24	Opt.	Blk. Knit	40	1395.00 Pair
GILLUM	g2R	Pas. Rad.	8			1¼	Horn		38-20 ±3	92		2.8k	4/4	35 x 9 x 12	Opt.	Opt.	36	998.00 Pair
	g2P	Inf. Baf.	8			1¼	Horn		58-20 ±3.5	91		2.8k	4/4	14 x 10 x 10	Opt.	Opt.	14	400.00 Pair
	g2M	Inf. Baf.	8			1¼	Horn		55-20 ±3.5	91		2.8k	4/4	20 x 10 x 9	Opt., Wood	Opt., Cloth	26	450.00 Pair
	g3	Inf. Baf.	12	2	Horn	1	Horn		50-17 ±4	97		750,6.5k	8/9	24 x 14 x 13	Opt., Wood	Opt., Cloth	55	1100.00 Pair
	gC	Inf. Baf.	6			1¼	Horn		60-20 ±3	89		3.2k	4/4	14 x 9 x 7	Blk. Ash	Blk. Knit	13	300.00 Pair
GOLD SOUND	Kit #.2AV	A/V	5¼			¾	Dome		49-20 ±3	88	5	3k	4/ or 8/	8 x 12 x 7	Opt.	Blk. Knit	12	Kit, 129.00 Pair
	Kit #.2AVI	A/V; In-Wall	5¼			¾	Dome		49-20 ±3	88	5	3k	4/ or 8/	16 x 12 x 4	Opt.	Wht. Knit	16	Kit, 129.00 Pair
	Kit #.6AV	A/V	6½			1	Dome		44-20 ±3	89	5	3k	4/ or 8/	10 x 16 x 7	Opt.	Blk. Knit	23	Kit, 169.00 Pair
	Kit #.6AVI	A/V; In-Wall	6½			1	Dome		44-20 ±3	89	5	3k	4/ or 8/	16 x 20 x 4	Opt.	Wht. Knit	28	Kit, 169.00 Pair
	Kit #.9AV	A/V; Symm. Array	(2)5¼			1	Dome		41-20 ±3	92	5	3k	4/ or 8/	10 x 16 x 7	Opt.	Blk. Knit	26	Kit, 239.00 Pair
	Kit #.9AVI	A/V; In-Wall	(2)5¼			1	Dome		41-20 ±3	92	5	3k	4/ or 8/	16 x 20 x 4	Opt.	Wht. Knit	31	Kit, 239.00 Pair
	Kit #BAV	A/V	6½			1	Dome		48-20	89	5	3k	4/ or 8/	10 x 16 x 7	Opt.	Blk. Knit	25	Kit, 479.00 Pair
	Kit #BAVI	A/V; In-Wall	6½			1	Dome		48-20	89	5	3k	4/ or 8/	16 x 20 x 4	Opt.	Wht. Knit	31	Kit, 479.00 Pair
(Continued)	Kit #CAV	A/V; Symm. Array	(2)6½			1	Dome		46-20	92	5	3k	4/ or 8/	10 x 16 x 7	Opt.	Blk. Knit	30	Kit, 749.00 Pair

Why won't conventional hi-fi speakers work for Home Theater?



UNI-Q DRIVER TECHNOLOGY LETS EVERYONE BE IN THE "SWEET SPOT."

You need three front speakers - left, right and center - to achieve realistic home theater. A stereo pair would place the dialog in the center (where it belongs) from only one listening position. You can't use conventional hi-fi speakers for the center channel, even shielded models, because their dispersion patterns prohibit raising them too high or laying them on their sides.

KEF's proprietary Uni-Q® driver, which places its tweeter at the center of the woofer, allowed KEF's engineers to create the ideal center channel speakers, the Models 100 and 90. Their uniform dispersion patterns let them be placed beautifully above or below the screen, creating the impression that the sound is coming *directly* from the screen. Moreover, the Models 100 and 90 are both Reference Series, which not only ensures their quality and consistency; it permits their use as satellites and their seamless integration with other KEF Reference and Q-Series loudspeakers.

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LOUDSPEAKERS

MANUFACTURER	Model	Application, Design Principle, Enclosure or System Type	Woofer Diameter, Inches	Midrange Diameter, Inches	Midrange Type	Tweeter Diameter, Inches	Tweeter Type	Separate Level Controls? Woofer=W, Midrange=M, Tweeter=T, Supertweeter=ST	Anechoic Frequency Response, Hz to kHz, ±dB	SPL, 1 Watt/1 Meter, dB	Recommended Minimum Amp Power, Watts/Channel	Crossover Frequencies, Hz	Impedance, Ohms: Nominal/Minimum	Dimensions, Inches (To Nearest Inch)	Finish	Grille Color and Material	Weight, Lbs. Each	Price, $
GOLD SOUND (Continued)	Kit #CAVI	A/V; In-Wall	(2)6½			1	Dome		46-20	92	5	3k	4/ or 8/	16 x 20 x 4	Opt.	Wht. Knit	35	Kit, 749.00 Pair
	Kit #Dynaudio A	Sat.	5			¾	Dome		72-22 ±3	89	5	3k	4/ or 8/	12 x 8 x 7	Opt.	Opt.	12	Kit, 329.00 Pair
	Kit #Dynaudio B	Sat.	6			1	Dome		58-22	89	5	3k	4/ or 8/	16 x 10 x 8	Opt.	Opt.	14	Kit, 479.00 Pair
	Kit #Dynaudio C	Symm. Array	(2)6			1	Dome		54-22	92	5	3k	4/ or 8/	19 x 12 x 10	Opt.	Opt.	20	Kit, 749.00 Pair
	Kit #.2	Sealed	5¼			¾	Dome		68-20 ±3	91	5	3k	4/ or 8/	12 x 8 x 7	Opt.	Brn. Knit	9	Kit, 109.00 Pair
	Kit #.6	Sealed	6½			1	Dome		58-20 ±3	92	5	3k	4/ or 8/	16 x 10 x 8	Opt.	Opt.	12	Kit, 149.00 Pair
	Kit #.8	Symm. Array	(2)4½			1	Dome		61-20 ±3	89	10	3k	4/ or 8/	16 x 8 x 7	Opt.	Opt.		Kit, 299.00 Pair
	Kit #1	Vented	8			1¼	Dome		45-20 ±3	93	5	2k	4/ or 8/	25 x 14 x 11	Opt.	Opt.	29	Kit, 149.00 Pair
	Kit #294	Vented	8	4	Cone	1	Dome		37-30 ±3	91	5	90,300,4k	4/ or 8/	19 x 12 x 10	Opt.	Opt.	18	Kit, 449.00 Pair
	Kit #394	Vented	12	5¼	Cone	1	Dome		36-30 ±3	92	5	80,200,3k	4/ or 8/	25 x 14 x 11	Opt.	Opt.	35	Kit, 549.00 Pair
	Kit #494	Vented; Symm. Array	10	(2)4½	Cones	1	Dome		25-30 ±3	93	5	70,250,3k	4/ or 8/	37 x 14 x 11	Opt.	Opt.	64	Kit, 629.00 Pair
	Kit #594	Vented; Symm. Array	12	(2)6	Cones	1	Dome		32-30 ±3	93	5	60,300,3k	4/ or 8/	37 x 14 x 11	Opt.	Opt.	79	Kit, 699.00 Pair
	Kit #695		12	(2)6½	Cones	1	Dome		32-30	93	5	150,3k	4/ or 8/	37 x 14 x 11	Oak	Opt.	98	Kit, 999.00 Pair
	Kit #794	Vented; Symm. Array	(2)10	(2)6½	Cones	1	Dome		28-35 ±3	93	5	50,300, 3k,8k	4/ or 8/	37 x 14 x 11	Opt.	Opt.	116	Kit, 1199.00 Pair
	Kit #894	Vented; Symm. Array	(2)12	(2)6	Cones	1	Dome		26-25 ±3	95	5	200,4k	4/ or 8/	44 x 18 x 14	Opt.	Opt.		Kit, 1399.00 Pair
	Kit #1194	Vented	15	8	Cone	5x5	Horn	M,T	28-21 ±3	93	5	200,5k	4/ or 8/	44 x 18 x 14	Opt.	Opt.	109	Kit, 1599.00 Pair
	Kit #1494	Vented	18	10, 8x10	Cone, Horn	5x5	Horn	M,T	28-21 ±3	98	5	100,1.2k, 5k	4/ or 8/	46 x 29 x 19	Opt.	Brn. Knit	196	Kit, 2999.00 Pair
	Performance Pro 15 Kit	Vented	15	7	Cone	8x10, 3x7	Horns	M,T	45-21 ±3	96	5	400,5k	4/ or 8/	44 x 18 x 14	Opt.	Blk. Mtl.	70	Kit, 679.00 Each
	Performance Pro Double 15 Kit	Vented	(2)15	7	Cone	8x10, (2) 3x7	Horns	M,T	43-21 ±3	98	5	400,5k	4/ or 8/	46 x 24 x 21	Opt.	Blk. Mtl.	120	Kit, 999.00 Each
	Performance Pro Double 18 Kit	Vented	(2)18	10	Cone	8x10, 5x5	Horns	M,T, ST	33-21 ±3	99	5	200,2k,10k	4/ or 8/	Two Pieces Per Side	Opt.	Blk. Mtl.	240 Side	Kit, 1249.00 Side
	Performance Pro 12JBL Kit	Sealed	12			3x7	Horn	T	45-21 ±3	95	5	3k	4/ or 8/	20 x 16 x 15	Opt.	Blk. Mtl.		
	Performance Pro 12 Kit	Sealed	12			3x7	Horn	T	50-21 ±3	93	5	3k	4/ or 8/	20 x 16 x 15	Opt.	Blk. Mtl.	40	Kit, 108.00 Each
	M15JBL	Sealed	15	7	Cone	3x7	Horn		39-21 ±3	97	5	500,5k	4/ or 8/	30 x 17 x 14	Opt.	Blk. Mtl.	62	589.00 Each
	M15 Kit	Sealed	15	7	Cone	3x7	Horn		45-21 ±3	95	5	500,5k	4/ or 8/	30 x 17 x 14	Opt.	Blk. Mtl.	57	Kit, 349.00 Each
	Performance Pro 15JBL Kit	Vented	15	7	Cone	8x10, 3x7	Horns	M,T	39-21 ±3	98	5	400,5k	4/ or 8/	44 x 18 x 14	Opt.	Blk. Mtl.	80	Kit, 799.00 Each
	Performance Pro Double 15JBL Kit	Vented	(2)15	7	Cone	8x10, (2) 3x7	Horns	M,T	38-21 ±3	100	5	400,5k	4/ or 8/	46 x 24 x 21	Opt.	Blk. Mtl.	130	Kit, 1299.00 Each
	Performance Pro Double 18JBL Kit	Vented	(2)18	10	Cone	8x10, 5x5	Horns	M,T, ST	29-21 ±3	101	5	200,2k,10k	4/ or 8/	Two Pieces Per Side	Opt.	Blk. Mtl.	280	Kit, 1949.00 Each
	GS12 Kit	Subwoof.	12						32-150 ±3	92	5	150	4/ or 8/	18 x 18 x 16	Opt.	Opt.	18	Kit, 99.00 Each
	GS12(2) Kit	Compd. Load Subwoof.	(2)12						25-150 ±3	95	5	150	4/ or 8/	18 x 18 x 16	Opt.	Opt.	18	Kit, 189.00 Pair
	JBL15 Kit	Subwoof.	15						28-150 ±3	96	5	150	8/	44 x 18 x 14	Opt.	Opt.	25	Kit, 315.00 Each
	JBL15(2) Kit	Compd. Load Subwoof.	(2)15						23-150 ±3	99	5	150	4/ or 8/	44 x 18 x 14	Opt.	Opt.	50	Kit, 598.00 Pair
	JBL18 Kit	Subwoof.	18						28-150 ±3	95	5	150	8/		Opt.	Opt.	33	Kit, 495.00 Each
	JBL18(2) Kit	Compd. Load Subwoof.	(2)18						23-150 ±3	98	5	150	4/ or 8/		Opt.	Opt.	66	Kit, 969.00 Pair
	8C	In-Wall	8			1¼	Dome		40-25 ±3	92	5	4k	4/ or 8/		Opt.	Opt.	10	258.00 Pair
	8AC	In-Wall	8			2	Cone		32-20 ±3	92	5	3k	4/ or 8/		Opt.	Opt.	18	318.00 Pair
	824	In-Wall Subwoof.	8						32-2 ±3	92	5		4/ or 8/		Opt.	Opt.	16	199.00 Pair
	844	In-Wall Subwoof.	8						30-2 ±3	92	5		4/ or 8/		Opt.	Opt.	24	249.00 Pair
GRADIENT	Revolution	Cardioid Point-Source Dipole	(2)12	6¾	Cone	1	Dome	No	30-20 ±2	86	50	200,2.8k	6/5	39 x 14 x 12	Satin Blk.	Blk. Knit	50	3995.00 Pair
	1.3	Line Source Dipole & Bass Ref.	8	12	Cone	(4)1½	Cones		45-20 ±2.5	86	25	250,1.5k	4/3.5	38 x 15 x 11	Opt.	Opt., Mtl.	25	2500.00 Pair
	Avanti	Bass Ref.	6			¾	Dome		60-22 ±2	86	25	3k	8/	20 x 10 x 12	Opt.	Opt., Foam	10	1250.00 Pair w/Stands
GREEN MOUNTAIN AUDIO	Imago Series II	Trans. Line	10	4	Cone	1⅛, ½x2	Dome, Ribbon	W,M, T,ST	35-35 ±3	90	35	340,3k,9k	8/5	14 x 18 x 52	Lacq. Cherry	Blk. Knit	170	7495.00 Pair
	Diamante	Trans. Line	8	4	Cone	1⅛	Dome	M,T	42-23 ±3	88	35	350,3k	8/5	14 x 14 x 42	Marble	Blk. Mesh	105	3995.00 Pair
	Continuum 1	Inf. Baf.	12	5¼	Cone	1⅛	Dome	W,M,T	38-23 ±3	88	35	250,3k	8/5	14 x 22 x 48	Marble & Cherry	Blk. Knit	90	2995.00 Pair

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LOUDSPEAKERS

MANUFACTURER	Model	Application, Design Principle, Enclosure or System Type	Woofer Diameter, Inches	Midrange Diameter, Inches	Midrange Type	Tweeter Diameter, Inches	Tweeter Type	Separate Level Controls? Woofer=W, Midrange=M, Tweeter=T, Supertweeter=ST	Anechoic Frequency Response, Hz to kHz, ±dB	SPL, 1 Watt/1 Meter, dB	Recommended Minimum Amp Power, Watts/Channel	Crossover Frequencies, Hz	Impedance, Ohms: Nominal/Minimum	Dimensions, Inches (To Nearest Inch)	Finish	Grille Color and Material	Weight, Lbs. Each	Price, $
REUBEN GUSS	Custom Monitor	Sat. & Inf. Baf.	(24)15	(48)5	Domes	(32)1, (100)3	Domes, Piezos	M,T	10-30 ±3	98	100	400,460, 950,3.5k, 4k	6/4	Six Pieces	Opt.	Blk. Knit	2200 Sys.	100,000. Sys.
	System 1 Monitor	Sat. & Inf. Baf.	(12)15	(24)5	Domes	(16)1, (50)3	Domes, Piezos	M,T	15-30 ±3	98	50	400,560, 950,3.5k, 5k	6/4	Four Pieces	Opt.	Blk. Knit	1100 Sys.	50,000. Sys.
	System 2C Symphony	Sat. & Inf. Baf.	(4)15	(6)5	Domes	(4)1, (12)3	Domes, Piezos	M,T	20-30 ±3	96	50	400,560, 950,3.5k, 5k	4/3	Four Pieces	Opt.	Blk. Knit	355 Sys.	16,000. Sys.
	System 3 Concerto	Sat. & Inf. Baf.	(4)12	(6)5	Domes	(4)1, (8)3	Domes, Piezos	M,T	30-30 ±3	92	50	400,560, 950,3.5k, 5k	4/3	Four Pieces	Opt.	Blk. Knit	350 Sys.	10,000. Sys.
	System 4 Sonata	Sat. & Inf. Baf.	(2)12	(2)5	Domes	(2)1, (6)3	Domes, Piezos	M,T	30-30 ±4	88	50	460,3.5k	8/6	Four Pieces	Mahog.	Blk. Knit	140 Sys.	5000.00 Sys.
	System 5 Monitor	Sat. & Inf. Baf.	(2)15	(2)5	Domes	(2)1, (6)3	Domes, Piezos	M,T	25-30 ±3	88	50	460,4k	5/4	Four Pieces	Mahog.	Blk. Knit	200 Sys.	6000.00 Sys.
HALES DESIGN GROUP	Concept One	Inf. Baf.	8			1	Dome		43-26 ±3	88	50		6/5	36 x 10 x 12	Sapele	Blk. Cloth	80	
	Concept Two	Inf. Baf.	8	4	Cone	1	Dome		37-26 ±3	85	100		6/4	40 x 10 x 14	Sapele	Blk. Cloth	110	
	Concept Three	Inf. Baf.	10	5	Cone	1	Dome		33-26 ±3	84	100		5/5	43 x 12 x 14	Sapele	Blk. Cloth	130	
	Concept Four	Inf. Baf.	(2)8	5¼	Cone	1	Dome		31-26 ±3	87	100		4/4	45 x 12 x 16	Sapele	Blk. Cloth	150	
	Concept Five	Inf. Baf.	11	2	Dome	1	Dome		28-26 ±3	86	100		7/5	48 x 12 x 18	Sapele	Blk. Cloth	180	
	HDG Subwoofer	Powered Isobaric Subwoof.	(2)12						17-80 ±3 (Adj.)		Inc.			18 x 40 x 28	Sapele		180	
HARBETH ACOUSTICS	HL5	Ported	8			1	Dome		50-18 ±3	86.5	25		8/	25 x 13 x 13	Teak	Blk. Foam	45	2495.00 Pair
	HL Compact 7	Ported	8			1	Dome		50-18 ±3	88	25		8/	21 x 11 x 11	Wal.	Fabr.	25	1995.00 Pair
	HLP3	Sealed Box	4½			¾	Dome		80-20 ±3	82.5	15		6/	12 x 7 x 7	Wal.	Blk. Foam	12	995.00 Pair
	LS3/5a	Sealed Box	4½			¾	Dome		80-18 ±3	82	15		10/	12 x 7 x 7	Teak	Blk. Tygan	12	995.00 Pair
	BBC LS5/12A	Ported	4½			1	Dome		55-22 ±0.3	81.5	50		8/	11 x 7 x 9	Teak	Fabr.	15	2195.00 Pair
HARMAN KARDON	FS-1	Ported	5¼			½	Dome	No	70-20	85	30	4k		14 x 7 x 9	Blk. Vnl.	Silv. Mtl.	11	399.00 Pair
HARMONIC PRECISION	2SC		6½			1	Dome		49-20 ±3	88	20	2.5k	8/6	15 x 14 x 10	Oak	Blk. Knit	30	895.00 Pair
	Echelon	Tuned Port	8½	2	Dome	1	Dome		39-20 ±3	90	11	1.4k,7.5k	12/7	45 x 11 x 14	Mahog.	Blk. Knit	57	1995.00 Pair
HARMS SOUND LABS	Mini	Inf. Baf.	5¼			1	Dome		70-20 ±2	87	10	3k	8/7	13 x 9 x 16	Wal. Stain	Blk. Knit	12	280.00 Pair
	HL1	Pas. Rad.	5¼			1	Dome		45-20 ±2	87	10	3k	8/7	20 x 10 x 9	Wal. Stain	Blk. Knit	18	380.00 Pair
	HL1P	Pas. Rad.	6½			1	Dome		37-20 ±2	90	10	3k	8/7	22 x 10 x 10	Wal. Stain	Blk. Knit	22	480.00 Pair
	HL2	Pas. Rad.	8			1	Dome		30-20 ±2	91	10	3k	8/7	24 x 14 x 10	Wal. Stain	Blk. Knit	35	580.00 Pair
	HL3	Pas. Rad.	10	6½	Cone	1	Dome		26-20 ±2	90	10	300,3k	8/7	34 x 12 x 13	Wal. Stain	Blk. Knit	50	780.00 Pair
	HL4	Sat. & Pas. Rad. Subwoof.	12	(2)6½	Cones	(2)1	Domes		22-20 ±2	94	10	200,3k	8/4	Four Pieces	Wal. Stain	Blk. Knit	164 Sys.	1200.00 Sys.
	HL5	Sat. & Pas. Rad. Subwoof.	(2)12	(4)5¼	Cones	(4)1	Domes		18-20 ±2	97	10	150,3k	8/4	Six Pieces	Wal. Stain	Blk. Knit	230 Sys.	3000.00 Sys.
	Small SubWoofer	Pas. Rad. Subwoof.	10						To 150 ±3	91	30	125	4/4	25 x 14 x 10	Wal. Stain	Blk. Knit	38	249.00 Each
	Large Subwoofer	Pas. Rad. Subwoof.	12						To 150 ±3	94	50	125	4/4	32 x 17 x 13	Wal. Stain	Blk. Knit	53	399.00 Each
	HL Small Loud	Bass Ref.	8			4x4	Horn		40-18	96	10	4k	8/8	22 x 10 x 10	Blk. Lacq.	Blk. Knit	22	199.00 Pair
	HL Large Loud	Bass Ref.	10			4x4	Horn		35-18	96	10	4k	8/8	24 x 14 x 10	Blk. Lacq.	Blk. Knit	29	299.00 Pair
	HL Small PA	Bass Ref.	12	2x7	Horn	2x5	Horn		55-22	101	10	2k,4k	8/8	25 x 16 x 14	Cptg.	Mtl.	35	399.00 Pair
	HL Large PA	Bass Ref.	15	10	Cone	2x5	Horn		40-22	102	10	250,4k	8/8	33 x 19 x 14	Cptg.	Mtl.	61	599.00 Pair
HARRISON LABORATORIES	Tower of Power	Powered	10,6	4	Cone	1½	Cone	(2)W, M,T	20-20 ±5		Inc.			Four Pieces	Opt.	Blk. Knit	150 Sys.	1495.00 Sys.
HARTLEY PRODUCTS	Compact Reference	Air Col.	6½			1	Dome	No	45-25 ±4	87	10	5k	8/6	12 x 12 x 16	Opt., Wood	Blk. Knit	30	400.00 Pair
	Reference Tower	Air Col.	(4)6½			(4)1	Domes	No	24-25 ±3	95	5	3.6k	5/4	18 x 18 x 45	Opt., Wood	Blk. Knit	100	1500.00 Pair
	Reference Mini-Tower	Air Col.	(2)6½			1	Dome	No	32-25 ±3	93	5	3.1k	5/4	33 x 12 x 12	Opt., Wood	Blk. Knit	50	695.00 Pair
	Concertmaster	Inf. Baf.	18	10	Cone	(2)7	Cones	No	16-25 ±3	92.5	25	125,3k,8k	8/5	29 x 18 x 42	Opt., Wood	Blk. Knit	175	6095.00 Pair
	Reference	Inf. Baf.	24	10	Cone	(2)7	Cones	No	16-25 ±3	93	25	125,3k,8k	8/5	36 x 24 x 50	Opt., Wood	Blk. Knit	300	7295.00 Pair
	SW-10	Air Col. Subwoof.	10					No	25-3.8 ±3	93	15		8/6	18 x 18 x 24	Opt., Wood	Blk. Knit	70	550.00 Each
	SW-18	Inf. Baf. Subwoof.	18					No	16-350 ±4	92.5	25		5/4	29 x 18 x 42	Opt., Wood	Blk. Knit	150	1100.00 Each
	SW-24	Inf. Baf. Subwoof.	24					No	16-250 ±3	93	25		5/4	36 x 24 x 50	Opt., Wood	Blk. Knit	250	1495.00 Each
HIGH BISCUS	Kevin Ingram Omm	Vented	(6)7	28x13	Horn	5¼x 5¼	Horn, Leaf		40-85	94		600,3.5k, 12k	8/6	68 x 28 x 32	Mahog	None	130	1350.00 Each
HSU RESEARCH (Continued)	HRSW 10	Bass Ref. Subwoof.	10					W	20-100 ±1		40	40-100	8/7	14 Dia. x 29	Opt.	Blk. Knit	23	800.00 Pair
	HRSW 12V	Powered Bass. Ref. Subwoof.	12					W	20-100 ±2		150 Inc.	28-155		23 Dia. x 22	Zolatone Gran.	Blk. Knit	70	800.00 Each

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LOUDSPEAKERS

MANUFACTURER	Model	Application, Design Principle, Enclosure or System Type	Woofer Diameter, Inches	Midrange Diameter, Inches	Midrange Type	Tweeter Diameter, Inches	Tweeter Type	Separate Level Controls? Woofer=W, Midrange=M, Tweeter=T, Supertweeter=ST	Anechoic Frequency Response, Hz to kHz, ±dB	SPL, 1 Watt/1 Meter, dB	Recommended Minimum Amp Power, Watts/Channel	Crossover Frequencies, Hz	Impedance, Ohms: Nominal/Minimum	Dimensions, Inches (To Nearest Inch)	Finish	Grille Color and Material	Weight, Lbs. Each	Price, $
HSU RESEARCH (Continued)	HRSW 210	Bass Ref. Subwoof.	(2)10					W	19-100 ±1		100	28-155	8/6	24 Dia. x 34	Zolatone Gran.	Blk. Knit	100	2000.00 Pair
	HRSW 410	Bass Ref. Subwoof.	(4)10					W	16-100 ±1		200	28-155	4/3	24 Dia. x 66	Rswd.	Blk. Knit	150	3500.00 Pair
	HRiBR	Bass Ref. Subwoof.	(16)18					W	10-100 ±1		1k	28-155	8/6	Sixteen Pieces	Rswd.	Blk. Knit	2400 Sys.	80,000. Sys.
HUBBELL SOUND SYSTEMS	HS 542	Symmetrical Array	(2)5¼			1	Dome		70-20 ±3	92	10	3k	4/4	18 x 8 x 10	Opt.	Blk. Knit	23	799.00 Pair
	SV 552	Aperiodic	5¼			¾	Dome		70-20 ±3	87	10	3.2k	8/6	12 x 8 x 7	Opt.	Blk. Knit	9	499.00 Pair
IMPULSE	LeF II	Sat. & Ported Subwoof.	12			(4)2	Cones	T	28-22 ±3	88	100	250	4/2	Two Pieces Per Side	Oak	Blk. Knit	80 Side	3000.00 Side
	LeF III	Ported	8			2	Cone		46-22 ±3	88	100	250	4/2	10 x 8 x 14	Oak	Blk. Knit	32	2500.00 Pair
	LeF VOG	Horn	18	4	Horn	2	Horn	W,M, T	40-18 ±3	110	(3) 100	150,4k	8/4	74 x 48	Fbgls.		300	30,000. Pair w/Xover
INCUS	Gfs-5	Bass Ref.	5¼			¾	Dome		56-20		10	5k	8/	8 x 12 x 9	Blk.	Blk. Knit	9	230.00 Pair
	Gfs-6II	Ac. Sus.	6½			¾	Dome		56-20		10	4.5k	8/	8 x 12 x 9	Blk.	Blk. Knit	12	260.00 Pair
	Gfs-8	Ac. Sus.	8			¾	Dome		45-21		10	3.5k	8/	10 x 17 x 10	Blk.	Blk. Knit	16	360.00 Pair
	Gfs-sub	4th Order Vented Subwoof.	(2)6						36-150		20	120	6/	21 x 13 x 11	Blk.		38	290.00 Each
	SM-10	Bass Ref.	10			2½	Horn		40-20	89	10		8/	23 x 12 x 12	Blk.	Blk.	25	400.00 Pair
	SM-12	Bass Ref.	12	5		2½	Horn		30-20	92	10		8/	25 x 15 x 13	Blk.	Blk.	30	450.00 Pair
	Ifs-525	In-Wall	5¼			1	Dome		60-21	90		3.5k	8/	8 x 6 x 3	Wht.	Wht. Mtl.		200.00 Pair
	Ifs-650	In-Wall	6½			1	Dome		50-22	90		3k	8/	11 x 7 x 3	Wht.	Wht. Mtl.		250.00 Pair
	Ifs-800	In-Wall	8			1	Dome		30-25	92		2.5k	8/	13 x 9 x 3	Wht.	Wht. Mtl.		430.00 Pair
INFINITY	IRS Series V	Servo	(12)12	(24) 4x6	EMIMs	(72) ½x2	EMITs	M,T, ST	16-44 ±2	87	108	70,5k	4/3	Four Pieces	Santos	Brn. Cloth	1550 Sys.	60,000. Sys.
	IRS Epsilon (w/woofer servo and crossover)	Planar Mag.	12		Planar Mag.	(2)	EMITs	W,M, T	25-35 ±1.5	86	150	150,500, 3k	4/	59 x 18 x 15	Opt.	Blk. Cloth	150	14,000. Pair w/Xover
	Kappa 6.1 Series II	Ported	8	3	Dome		EMIT R		45-35 ±2	89	30	500,4.5k	8/4	38 x 12 x 9	Opt.	Blk.	48	599.00 Each
	Kappa 7.1 Series II	Ported	10	3	Dome		EMIT R		39-35 ±2	89	40	500,4.5k	8/4	43 x 14 x 10	Opt.	Blk.	63	799.00 Each
	Kappa 8.1 Series II	Ported	12	6½	Dome		EMIT R	M,T	32-35 ±2	89	40	180,700, 4.7k	8/4	48 x 17 x 12	Opt.	Blk. Cloth	87	1099.00 Each
	Kappa Video	Ported	(2)5½				EMIT R		90-35 ±2	89	25	4k	8/4	21 x 8 x 6	Opt.	Blk. Cloth	16	399.95 Each
	SM 155	Ported	15	(2)4½	Cones	1	Dome	M,T	44-25 ±3	102	10	500,5.5k	8/4	40 x 18 x 13	Vnl.	Blk.	76	599.50 Each
	SM 125	Ported	12	4½	Cone	1	Dome	M,T	49-25 ±3	100	10	750,5.5k	8/4	35 x 15 x 13	Vnl.	Blk.	66	449.00 Each
	SM 115	Ported	10	4½	Cone	1	Dome	T	59-25 ±3	100	10	900,5.5k	8/4	30 x 14 x 13	Vnl.	Blk.	56	369.00 Each
	SM 105	Ported	10			1	Dome		65-25 ±3	100	10	3.3k	8/4	21 x 12 x 12	Vnl.	Blk.	34	249.00 Each
	SM 85	Ported	8			1	Dome		72-25 ±3	98	10	2.8k	8/4	18 x 11 x 11	Vnl.	Blk.		438.00 Pair
	SM 65	Ported	6½			¾	Dome		78-25 ±3	94	10	5k	8/4	13 x 8 x 13	Opt., Vnl.	Blk. Cloth	13	278.00 Pair
	SM Video	A/V	(2)6½			1	Dome		78-20 ±3	93	10	2.2k	8/	8 x 21 x 9	Blk. Vnl.	Blk. Mesh	15	329.00 Each
	SL 10	Sealed Box	5¼			½	Dome		74-20 ±3	90	10	4.5k	8/4	8 x 12 x 6	Opt., Vnl.	Blk. Cloth	9	199.00 Pair
	SL 20	Sealed Box	6½			½	Dome		70-20 ±3	90	10	3.5k	8/4	9 x 14 x 7	Oak Vnl.	Blk. Cloth	13	249.00 Pair
	SL 30	Ported	6½			¾	Dome		65-20 ±3	92	20	3.3k	8/4	11 x 18 x 9	Oak Vnl.	Blk. Cloth	20	299.00 Pair
	SL 40	Pas. Rad.	8	6½	Cone	¾	Dome		52-20 ±3	92	20	3.3k	8/4	11 x 31 x 12	Oak Vnl.	Blk. Cloth	33	459.00 Pair
	SL 50	Pas. Rad.	(2)8	8	Cone	¾	Dome		40-20 ±3	92	20	3.3k	8/4	11 x 38 x 12	Oak Vnl.	Blk. Cloth	41	598.00 Pair
	SL Micro System	Sealed Sat. & Ported Subwoof.	(2)6½	3½	Cone	½	Dome		50-22 ±3	87	10		8/4	Three Pieces	Blk. Vnl.	Blk. Mtl.	31 Sys.	399.00 Sys.
	SL Micro Satellites	3 Sealed Sats.		3½	Cone	½	Dome		150-22 ±3	87	10		8/4	Three Pieces	Blk. Vnl.	Blk. Mtl.	14 Sys.	199.00 Sys.
	SS-TS Satellite	Sat.	4			½	Dome		150-25 ±3	90	20	5k	8/4	6 Dia. x 8	Blk.	Blk. Cloth	4	179.00 Each
	SS Video	Ctr. Ch.	(2)5½			½	Dome		58-20 ±3	89	20	4.5k	8/4	18 x 7 x 16	Blk.	Blk. Knit	14	189.00 Each
	SS-TS System	Sat. & Ported Subwoof.	(2)6½	4	Cone	½	Dome		25-40 ±3	90	20	150,5k	8/4	Three Pieces	Blk.	Blk.	36 Sys.	779.00 Sys.
	SS 2001	Sealed Box	5¼			½	Dome		74-20 ±3	90	10	4.5k	8/4	6 x 12 x 6	Blk. Vnl.	Blk. Cloth	9	199.00 Pair
	SS 2002	Sealed Box	6½			½	Dome		70-20 ±3	90	10	3.5k	8/4	9 x 14 x 8	Blk. Vnl.	Blk. Cloth	15	279.00 Pair
	SS 2003	Sealed Box	8			1	Dome		50-25 ±3	90	10	3k	8/4	11 x 18 x 9	Blk. Vnl.	Blk. Cloth	21	379.00 Pair
	SS 2004	Sealed Box	8			1	Dome		47-25 ±3	90	15	3k	8/4	11 x 33 x 9	Blk. Vnl.	Blk. Cloth	35	479.00 Pair
	SS 2005	Sealed Box	8	5	Cone	1	Dome		40-25 ±3	90	20	400,3.5k	8/4	11 x 22 x 12	Blk. Vnl.	Blk. Cloth	51	949.00 Pair
	CS 3006	Ported	8	5	Cone	1	EMIT R		55-35 ±3	86	30	450,3k	8/4	11 x 22 x 13	Opt.	Blk. Cloth	26	1049.00 Pair
	CS 3007	Ported	(2)8	5	Cone	1	EMIT R		50-35 ±3	87	30	450,3k	8/4	12 x 36 x 14	Opt.	Blk. Cloth	54	1399.00 Each
	CS 3008	Ported	10	5,6½	Cones	1	EMIT R		45-45 ±3	87	40	300,1.1k, 3k	8/4	13 x 39 x 15	Opt.	Blk. Cloth	63	1899.00 Each
	CS 3009	Ported	(2)10	5,6½	Cones	1	EMIT R		40-35 ±3	87	40	300,1.1k, 3k	8/4	13 x 47 16	Opt.	Blk. Cloth	76	2599.00 Each
	RS 125	Sealed Box	5¼			½	Dome		74-20 ±3	90	10	4.5k	8/4	8 x 12 x 7	Opt., Vnl.	Blk. Cloth	7	199.00 Pair
	RS 225	Sealed Box	6½			½	Dome		70-20 ±3	90	10	3k	8/4	9 x 14 x 8	Opt., Vnl.	Blk. Cloth	12	249.00 Pair
	RS 325	Ported	6½			¾	Dome		65-25 ±3	92	20	3.3k	8/4	9 x 17 x 11	Opt., Vnl.	Blk. Cloth	14	319.00 Pair
(Continued)	RS 425	Pas. Rad.	(2)6½			¾	Dome		58-25 ±3	92	20	3.1k	8/4	9 x 23 x 11	Opt., Vnl.	Blk. Cloth	21	459.00 Pair

"(MG 10's) have an elegant appearance of a product that has 'class'...you are propelled into a new dimension--a dimension of incredible finesse...a musical experience that was mystical for me...(for home theater)...it can create a better audio illusion for movies than the picture can create a video illusion"...

Fedelta Del Suono, Italy, January, 1994

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LOUDSPEAKERS

MANUFACTURER	Model	Application, Design Principle, Enclosure or System Type	Woofer Diameter, Inches	Midrange Diameter, Inches	Midrange Type	Tweeter Diameter, Inches	Tweeter Type	Separate Level Controls? Woofer=W, Midrange=M, Tweeter=T, Supertweeter=ST	Anechoic Frequency Response, Hz to kHz, ±dB	SPL, 1 Watt/1 Meter, dB	Recommended Minimum Amp Power, Watts/Channel	Crossover Frequencies, Hz	Impedance, Ohms: Nominal/Minimum	Dimensions, Inches (To Nearest Inch)	Finish	Grille Color and Material	Weight, Lbs. Each	Price, $
INFINITY (Continued)	RS 525	Pas. Rad.	(2)6½			1	Dome		52-25 ±3	92	20	2.8k	8/4	9 x 32 x 12	Opt., Vnl.	Blk. Cloth	33	299.00 Each
	RS 625	Pas. Rad.	(2)8			1	Dome		40-25 ±3	92	25	2.8k	8/4	11 x 38 x 14	Opt., Vnl.	Blk. Cloth	44	359.00 Each
	RS Video	Ported	(2)5¼			1	Dome		100-25 ±3	89	20	2.2k	8/4	19 x 7 x 6	Opt., Vnl.	Blk. Cloth	15	299.00 Each
	RS 10 SUB	Ported Subwoof.	10					W	40-200 ±3			50-200 (Var.)		13 x 13 x 13	Opt., Vnl.	Blk. Cloth	34	699.00 Each
	RS 12 SUB	Ported Subwoof.	12					W	35-200 ±3			50-200 (Var.)		17 x 17 x 17	Opt., Vnl.	Blk. Cloth	54	899.00 Each
	Renaissance 80	Sealed Box	8		EMIM		EMIT		35-45 ±3	87	75	550,3k	8/4	41 x 14 x 11	Opt.	Blk.	65	From 999.00 Each
	Renaissance 90	Sealed Box	10		EMIM		EMIT		27-45 ±3	87	75	200,600, 3k	8/4	49 x 17 x 12	Opt.	Blk.	80	From 1599.00 Each
	Infinitesimal Four	Ported	5¼				EMIT R		100-40 ±3	90	10	5k	8/4	10 x 6 x 7	Blk. Strct. Foam	Blk. Mtl.	20	429.00 Pair
	Infinitesimal Video	Ported Ctr. Ch.	(2)5¼				EMIT R		100-40 ±3	90	10	5k	8/4		Blk. Vnl.	Blk. Mtl.		329.00 Each
	Infinitesimal SUB/SSW-10	Ported Subwoof.	10					W	40-200 ±3			50-200 (Var.)		13 x 13 x 13	Blk. Vnl.	Blk. Cloth	34	599.00 Each
	Video One	Ctr. Ch.	5½			½	Dome		58-20 ±3	89	5	4.5k	8/4	18 x 7 x 5	Blk.	Blk.	14	189.00 Each
	Micro II Satellite	Sat.	4			½	Dome		150-25 ±3	90	25	5k	8/4	6 Dia. x 8	Opt.	Blk. Cloth	4	179.00 Each
	Micro II System	Sat. & Ported Subwoof.	(2)6½	4	Cone	½	Dome		25-40 ±3	90	20	5k,150	8/4	Three Pieces	Blk.	Blk.	36	779.00 Sys.
	SSW-210	Sealed Box; Subwoof.	(2)10					W	30-120 ±3			40-120 (Var.)		18 x 26 x 9	Opt.	Blk.	57	1098.00 Each
	SSW-212	Sealed Subwoof.	(2)12					W	25-120 ±3			40-120 (Var.)		20 x 31 x 11	Opt.	Blk.	71	1598.00 Each
	ERS 440	In-Wall	4						90-15 ±3	85	8		8/4	7 x 7 x 3	Wht. ABS	Wht. Mtl.	3	180.00 Pair
	ERS 540	In-Wall	5¼			¾	Dome		75-22 ±3	85	10	6k	8/4	8 x 8 x 3	Wht. ABS	Wht. Mtl.	4	250.00 Pair
	ERS 640	In-Wall	6			¾	Dome		60-22 ±3	85	15	3.8k	8/4	13 x 9 x 3	Wht. ABS	Wht. Mtl.	5	340.00 Pair
	ERS 840	In-Wall	8						50-45 ±3	85	20	3.8k	8/4	16 x 11 x 4	Wht.	Wht. Mtl.	7	580.00 Pair
IN-WALL AUDIO	IWA808	In-Wall	(2)8			1	Inv. Dome		35-25	92	30	3.2k	6/4	48 x 14 x 4		Opt.	80	1095.00 Pair
	IWA800	In-Wall	8			1	Inv. Dome		40-25	89	30	3.2k	8/4	36 x 14 x 4		Opt.	70	890.00 Pair
	IWA650	In-Wall	6½			1	Dome		60-22	89	30	2.8k	8/4	24 x 14 x 4		Opt.	60	580.00 Pair
	Retro Sub	Closed Box; Subwoof.	12						25-120	91	30		8/6	25 x 14 x 12		Opt.	40	649.00 Each
	Table Sub	Subwoof.	12						25-120	91	30		8/6	18 x 18 x 20	Opt.		40	649.00 Each
ISLAND AUDIO	Islander	Sealed, Outdoor	6½			1	Dome	No	55-20 ±5	89	50		4/	7 x 7 x 27	Matte Blk.	Wire Mesh	20	975.00 Pair
	Islander Light	Sealed, Outdoor	6½			1	Dome	No	55-20 ±5	89	50		4/	7 x 7 x 31	Matte Blk.	Wire Mesh	25	1450.00 Pair
JACKSON LOUDSPEAKER	AU-3	Air Sus.	5¼			1,⅝	Domes		85-20 ±3	87	30	2.5k,12k	8/6	14 x 7 x 7	Opt.	Opt., Knit	11	949.00 Pair
	AU-6	Hybrid, Pas. Rad.	6½,8			1,⅝	Domes		48-20 ±3	87	50	2k,10k	8/6	17 x 11 x 11	Opt.	Opt., Knit	28	1849.00 Pair
	AU-20	Hybrid, Pas. Rad. Subwoof.	10,15						33-100 ±3	90	100	100	8/6	18 x 17 x 18	Opt.	Opt., Knit	29	929.00 Each
JAMO	707	Bass Ref.	(2)8	(2)5	Cones	1	Dome		35-20 ±3	90	70	150,3k	8/6	41 x 10 x 15	Mahog.	Blk.	51	1500.00 Pair
	507	Bass Ref.	(2)6½	(2)4	Cones	1	Dome		40-22 ±3	88	150	150,3k	8/6	37 x 9 x 4	Mahog.	Blk.	42	1200.00 Pair
	407	Bass Ref.	6½	1	Cone	1	Dome		45-20 ±3	88	80	300,10k	8/6	16 x 9 x 10	Mahog.	Blk.	15	700.00 Pair
	307	Bass Ref.	5¼			1	Dome		50-20 ±3	87	70	3k	8/6	12 x 7 x 10	Mahog.	Blk.	11	500.00 Pair
	Oriel	Bass Ref.	(2)8¼	6½	Honeycomb	1	Dome		20-22	87	70	100,3k	8/6	70 x 16 x 12	Smoke Glass, Cherry	Gray Cloth	159	9000.00 Pair
	Sidekick	Sat.; Surround	3¼						100-20 ±3	90	35		4/	5 x 5 x 4	Blk.	Blk. Knit	1	59.00 Each
	Center 50	Ctr. Ch.	(2)4			¾	Dome		80-20 ±3	89	60	3.5k	8/3	6 x 13 x 5	Blk.		7	149.00 Each
	Center 100	Ctr. Ch.	(2)4			1	Dome		40-20	90	40	3k	8/	17 x 4 x 7	Gray Alum.	Mtl.	13	189.00 Each
	Center 200	Ctr. Ch.	(2)5			1	Dome		70-20 ±3	90	80	4k	8/3	8 x 21 x 5	Blk.	Blk.	12	399.00 Each
	Graphic	Wall-Mount	5¼			1	Dome		40-20	88	35	3k	8/	15 x 3 x 17	Smoke Acryl.	Opt., Cloth	7	598.00 Pair
	Professional 200	Bass Ref.	10	5	Horn		Horn		35-20 ±3	92	80	1.2k,6k	8/3	26 x 15 x 12	Blk.		42	399.00 Each
	Professional 300	Bass Ref.	12	5	Horn	(3)	Horns		30-20 ±3	93	100	1k,5k	8/3	30 x 17 x 13	Blk.		57	599.00 Each
	Professional 400	Bass Ref.	15	5	Horn	(5)	Horns		25-20 ±3	94	180	900,4k	8/3	35 x 21 x 17	Blk.		93	899.00 Each
	Classic CL-20A	Bass Ref.	8			1	Dome		40-20 ±3	92	40	3.5k	8/3	18 x 11 x 10	Opt.		18	199.00 Each
	Classic CL-25A	Bass Ref.	8	4	Cone	1	Dome		37-20 ±3	92.5	50	2.5k,5k	8/3	21 x 11 x 10	Opt.		25	249.00 Each
	Classic CL-30A	Bass Ref.	8	4	Cone	1	Dome		35-20 ±3	92.5	50	2.5k,5k	8/3	33 x 11 x 10	Opt.		29	299.00 Each
	BX 100	Bass Ref.	8	3	Cone	1	Horn		40-20 ±3	91	45	2k,4.2k	8/3	21 x 12 x 11	Blk.		22	249.00 Each
	BX 150	Bass Ref.	10	3	Cone	1	Horn		35-20 ±3	92	60	2.3k,5k	8/3	25 x 15 x 12	Blk.		30	299.00 Each
	BX 200	Bass Ref.	12	3	Cone	1	Horn		30-20 ±3	93	90	2k,3k	8/3	28 x 17 x 13	Blk.		39	349.00 Each
	Cornet 40	Bass Ref.	5¼			1	Dome		50-20 ±3	89	30	3k	8/3	12 x 8 x 9	Blk.	Blk.	8	99.00 Each
	Cornet 50	Bass Ref.	6½			1	Dome		47-20 ±3	90	35	1.5k,5k	8/3	15 x 9 x 9	Blk.	Blk.	6	139.00 Each
	Cornet 60	Bass Ref.	6½	3	Cone	1	Dome		47-20 ±3	90	35	1.5k,5k	8/3	15 x 9 x 9	Blk.	Blk.	13	149.00 Each
	Cornet 70	Bass Ref.	(2)6½			1	Dome		43-20 ±3	90	40	400,3k	8/3	30 x 11 x 11	Blk.	Blk.	22	199.00 Each
	Cornet 75	Bass Ref.	8	3	Cone	1	Dome		40-20 ±3	91	55	1.5k,4k	8/3	34 x 11 x 10	Blk.	Blk.	22	219.00 Each
	Atmosphere	Bass Ref.	5¼			1	Dome		40-20 ±3	88	35	3k	8/3	15 x 10 x 6	Opt.	Mtl.	8	399.00 Each
	Art	Wall-Mount Bass Ref.	5¼			1	Dome		40-20 ±3	88	35	3k	8/3	14 x 16 x 4	Opt.	Mtl.	11	249.00 Each
(Continued)	Silhouette	Bass Ref.	5¼	5¼	Cone	1	Dome		47-20 ±3	90	35	300,4k	8/3	48 x 10 x 7	Opt.	Blk.	22	399.00 Each

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MANUFACTURER	Model	Application, Design Principle, Enclosure or System Type	Woofer Diameter, Inches	Midrange Diameter, Inches	Midrange Type	Tweeter Diameter, Inches	Tweeter Type	Separate Level Controls? Woofer=W, Midrange=M, Tweeter=T, Supertweeter=ST	Anechoic Frequency Response, Hz to kHz, ±dB	SPL, 1 Watt/1 Meter, dB	Recommended Minimum Amp Power, Watts/Channel	Crossover Frequencies, Hz	Impedance, Ohms: Nominal/Minimum	Dimensions, Inches (To Nearest Inch)	Finish	Grille Color and Material	Weight, Lbs. Each	Price, $
JAMO (Continued)	Converta	Bass Ref.	4			2	Cone		80-20 ±3	90	30	2.5k	8/3	9 Dia.	Opt.	Opt., Mtl.	5	199.00 Each
	Compact System	Sat. & Subwoof.	(2)6½	3½	Cone	2	Cone		45-20 ±3	90	30	80,200, 2.5k	8/3	Three Pieces	Blk.	Blk. Mtl.	27 Sys.	349.00 Sys.
	SW 100 System	Sat. & Subwoof.	(2)6½	4	Cone	2	Cone		35-20 ±3	90	45	80,200, 4.5k	8/3	Three Pieces	Opt.	Opt.	35 Sys.	499.00 Sys.
	SW 300 System	Sat. & Subwoof.	(2)8	4	Cone	¾	Dome		30-20 ±3	90	45	80,200, 3.5k	8/3	Three Pieces	Opt.	Mtl.	36 Sys.	699.00 Sys.
	SW 500 System	Sat. & Subwoof.	(2)10	4	Cone	1	Dome		30-20	90	60	200,3.5k	8/	Three Pieces	Blk. Ash, Smoke Acryl.	Blk. Cloth	60 Sys.	799.00 Sys.
	SW 160	Subwoof.	(2)6½						35-200 ±3	90	50		8/3	8 x 14 x 19	Blk.		29	449.00 Each
	SW 600	Powered Subwoof.	(2)10					W	30-150 ±3	90	100 Inc.	80-150 (Var.)		16 x 13 x 21	Blk.		55	995.00 Each
JANIS	W1	Slot-Loaded Subwoof.	15						30-100 ±1	87	60	100	8/7	18 x 22 x 22	Oil. Wal.	Blk. Wood	100	850.00 Each
	W3	Slot-Loaded Subwoof.	12						30-100 ±1	85	60	100	8/7	18 x 18 x 18	Oil. Wal.	Blk. Wood	67	600.00 Each
	System 3/A	Powered Slot-Loaded Subwoof.	12						30-100 ±1	85	50 Inc.	100	8/7	18 x 18 x 18	Oil. Wal.	Blk. Wood	87	995.00 Each
JASCO PRODUCTS	408	Sat. & Subwoof.	(2)5½	3¼	Cone	1¼	Dome		36-20				4/ & 8/	Three Pieces	Blk.	Blk. Mtl.	21 Sys.	199.99 Sys.
	409	Ctr. Ch.	(2)5¼			2	Dome		60-20				8/6	17 x 6 x 6	Matte Gray	Blk. Mtl.	7	99.99 Each
	415	Home Th.	5¼			2	Dome		50-20				6/4	12 x 8 x 3	Opt.	Opt., Mtl.	4	159.95 Pair
	412	Home Th.	5			2	Dome		50-20				8/	7 x 11 x 7	Blk.	Blk. Mtl.	5	99.99 Pair
	413	Home Th.	4¼						80-15				8/	8 x 7 x 7	Blk.	Blk. Mtl.	4	59.99 Pair
	449	Surround	4	2		1	Dome						6/	8 x 5 x 4	Opt.	Opt., Mtl.	3	19.95 Pair
JBL	Synthesis 1	THX	18											Seven Pieces				41,500. Sys. w/6 Amps & THX Unit
	Synthesis 2	THX	15											Seven Pieces				29,500. Sys. w/4 Amps & EQ
	Synthesis 3	THX	12											Seven Pieces				19,500. Sys. w/4 Amps & EQ
	HT Series (models below)	THX												(3) HT1FS, (2) HT1D, (2) HT1S				3000.00 Sys.
	HT1FS	A/V; Front Ch.; Tuned Port		5	Cone	1	Cone		70-20	87	100	2.8k	8/	17 x 10 x 8	Blk. Vnl.	Gray Cloth	21	425.00 Each
	HT1D	Srrnd.; Tuned Port Dipole		5	Cone	1	Cone		110-20	87	100	2.8k	6/	14 x 9 x 8	Blk. Vnl.	Gray Cloth	15	825.00 Pair
	HT1S	Tuned Port Subwoof.	12						35-80	91	100		6/	21 x 25 x 18	Blk. Vnl.	Gray Cloth	62	525.00 Each
	Sound Effects Music 1	2 Sats. & 2 Subs.	5½	3½	Cone	¾	Dome		40-20 ±3	88	10	150,3k	8/5	Four Pieces	Gray	Gray Mtl.		869.00 Sys.
	Sound Effects Movies 1	Ctr. Ch. & 2 Srrnd.		3½	Cone	¾	Dome		120-20 ±3	90	10	3k	8/5	Three Pieces	Gray	Gray Mtl.		299.00 Sys.
	Sound Effects Music 2	Sat. & Powered Subwoof.	(2)5¼	(2)3½	Cones		Dome		40-20 ±3	90	10; 100 Inc.	120,3.5k	8/5	Three Pieces	Gray	Gray Knit		949.99 Sys. w/Amp
	Sound Effects Movies 2	Ctr. Ch. & 2 Srrnd.		(4)3½	Cones		Dome		120-20 ±3	90	10	3.5k	8/5	Three Pieces	Gray	Gray Knit		599.00 Sys.
	Sound Effects Center	Ctr. Ch.	(2)3½			¾	Dome		120-20 ±3	90	10	3.5k	8/5	4 x 14 x 8	Gray	Gray Knit		259.00 Each
	Sound Effects Surrounds	Rear Ch.		3½	Cone				120-20 ±3	90	10		8/5	7 x 7 x 3	Opt.	Opt.		129.00 Pair
	Sound Effects Sat 2		(2)3½			¾	Dome		120-20 ±3	90	10	3.5k	8/5	14 x 4 x 6	Gray	Gray Knit		399.00 Pair
	MR 25	Tuned Port	5			⅜	Dome		70-20 +0,-6	87	10	4.5k	8/	12 x 8 x 9	Blk. Vnl.	Blk. Knit	8	89.95 Each
	MR 26	Tuned Port	6½			⅜	Dome		55-20 +0,-6	88	10	4.5k	8/	15 x 9 x 10	Blk. Vnl.	Blk. Knit	12	119.95 Each
	MR 28	Tuned Port	8			½	Dome		50-20 +0,-6	90	10	3.5k	8/	19 x 10 x 10	Blk. Vnl.	Blk. Knit	18	149.95 Each
	MR 38	Tuned Port	8	6½	Cone	½	Dome		45-20 +0,-6	92	10	3.5k	8/	24 x 10 x 12	Blk. Vnl.	Blk. Knit	25	199.95 Each
	MRV 308	A/V; Tuned Port	8	6½	Cone	½	Dome		42-20 +0,-6	92	10	3.5k	8/	32 x 10 x 12	Blk. Vnl.	Blk. Knit	28	249.95 Each
	MRV 310	A/V; Tuned Port	10	6½	Cone	½	Dome		40-20 +0,-6	92	10	3.5k	8/	36 x 12 x 12	Blk. Vnl.	Blk. Knit	32	349.95 Each
	M Center	Ctr. Ch.	(2)3½			⅜	Dome		80-20 +0,-6	87	10	4.5k	8/	5 x 14 x 7	Blk. Vnl.	Blk. Knit	7	149.95 Each
	M 5	Tuned Port	5			2	Cone		75-20 +0,-6	86	10	2.2k	8/	11 x 7 x 7	Blk. Vnl.	Blk. Knit	7	69.95 Each
	J 520M	Tuned Port	5			⅜	Dome		70-20 +0,-6	87	10	4.5k	8/	12 x 8 x 9	Blk. Vnl.	Blk. Knit	8	89.95 Each
	J 620M	Tuned Port	6½			⅜	Dome		55-20 +0,-6	88	10	4.5k	8/	15 x 9 x 10	Blk. Vnl.	Blk. Knit	12	119.95 Each
	J 820M	Tuned Port	8			½	Dome		50-20 +0,-6	90	10	3.5k	8/	19 x 10 x 10	Blk. Vnl.	Blk. Knit	18	149.95 Each
	J 830M	Tuned Port	8	6½	Cone	½	Dome		45-20 +0,-6	92	10	3.5k	8/	24 x 10 x 12	Blk. Vnl.	Blk. Knit	25	199.95 Each
	J 900MV	A/V; Tuned Port	8	6½	Cone	½	Dome		42-20 +0,-6	92	10	3.5k	8/	32 x 10 x 12	Blk. Vnl.	Blk. Knit	28	249.95 Each
	J 1000MV	A/V; Tuned Port	10	6½	Cone	½	Dome		40-20 +0,-6	92	10	3.5k	8/	36 x 12 x 12	Blk. Vnl.	Blk. Knit	32	349.95 Each
	J 50	Tuned Port	5			2	Cone		75-20 +0,-6	86	10	2.2k	8/	11 x 7 x 7	Blk. Vnl.	Blk. Knit	7	69.95 Each
	J Center	Ctr. Ch.	(2)3½			⅜	Dome		80-20 +0,-6	87	10	4.5k	8/	5 x 14 x 7	Blk. Vnl.	Blk. Knit	7	149.95 Each
	PS60	Powered Subwoof.	6½						32-250		50 Inc.	50-200 (Var.)		11 x 14 x 7	Blk. Vnl.	Gray Cloth	19	479.95 Each
	PS100	Powered Subwoof.	10						30-250		50 Inc.	50-200 (Var.)		14 x 17 x 9	Blk. Vnl.	Gray Cloth	32	599.95 Each
	PS120	Powered Subwoof.	12						23-250		100 Inc.	50-200 (Var.)		15 x 19 x 10	Blk. Vnl.	Gray Cloth	36	699.95 Each
	SC305	Ctr. Ch.	(2)5			½	Dome		100-20	87		2.7k	8/	7 x 20 x 6	Blk. Vnl.	Gray Cloth	14	199.95 Each
	L1	Tuned Port	6½			1	Dome		47-27 ±6	87	35	3k	8/	16 x 8 x 10	Blk. Ash	Charc.	16	299.95 Each
	L3	Tuned Port	8			1	Dome		35-27 ±6	89	35	3k	8/	33 x 10 x 12	Blk. Ash	Charc.	37	449.95 Each
	L5	Tuned Port	8	5,6½	Cones	1	Dome		35-27	90	35	170,900, 4k	6/	37 x 10 x 13	Blk. Ash	Charc.	54	669.95 Each
(Continued)	L7	Tuned Port	12	5,8	Cones	1	Dome		30-27 ±6	91	35	180,900, 4k	6/	46 x 10 x 18	Blk. Ash	Charc.	75	999.95 Each

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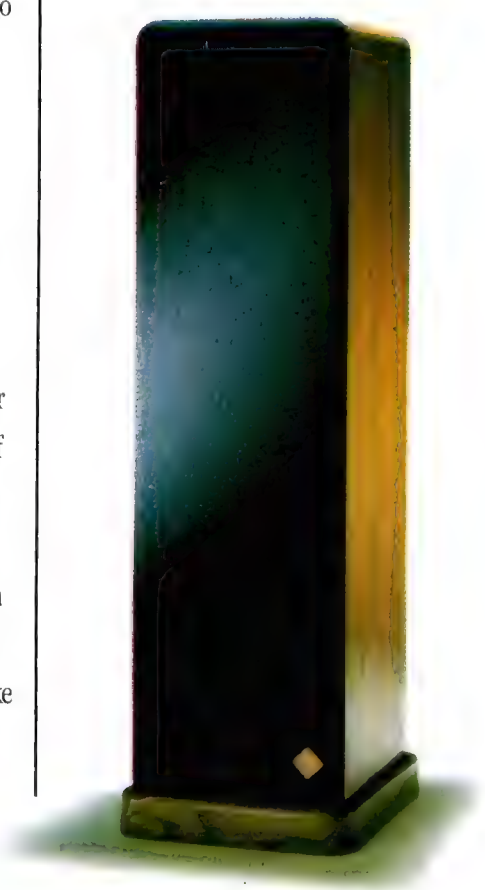

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MANUFACTURER	Model	Application, Design Principle, Enclosure or System Type	Woofer Diameter, Inches	Midrange Diameter, Inches	Midrange Type	Tweeter Diameter, Inches	Tweeter Type	Separate Level Controls? Woofer=W, Midrange=M, Tweeter=T, Supertweeter=ST	Anechoic Frequency Response, Hz to kHz, ±dB	SPL, 1 Watt/1 Meter, dB	Recommended Minimum Amp Power, Watts/Channel	Crossover Frequencies, Hz	Impedance, Ohms: Nominal/Minimum	Dimensions, Inches (To Nearest Inch)	Finish	Grille Color and Material	Weight, Lbs. Each	Price, $
JBL (Continued)	LX300	Tuned Port	6½			1	Dome		50-23	90	10	2.7k	8/	16 x 9 x 10	Blk. Vnl.	Blk. Knit	18	199.95 Each
	LX440	Tuned Port	8			1	Dome		45-23	90	150	2.4k	8/	21 x 11 x 13	Blk. Vnl.	Gray Cloth	30	259.95 Each
	LX500	Tuned Port	8	5	Cone	1	Dome		45-23	90	10	750,3.4k	8/	24 x 11 x 13	Blk. Vnl.	Blk. Knit	34	319.95 Each
	LX600	Tuned Port	10	5	Cone	1	Dome		40-23	91	10	800,4.7k	8/	26 x 13 x 12	Blk. Vnl.	Blk. Knit	39	429.95 Each
	Pro Performer		4½						100-18	88	10		6/	6 x 6 x 5	Matte Blk.	Blk.	4	199.95 Pair
	Pro III	A/V; Tuned Port	5			1	Dome		65-27	87	10	3k	4/	9 x 6 x 6	Blk.	Blk.	4	299.95 Pair
	Pro III Plus	Sat. & Subwoof.	8	5	Cone	1	Dome		35-27	90	10	125,3k	4/	Three Pieces	Blk.	Blk.	42	659.95 Sys.
	Pro VIII	Tuned Port	6½			1	Dome		55-27 ±3	90	10	3k	6/5	15 x 10 x 9	Poly. & Rubber	Blk. Mtl.	Sys. 10	425.95 Pair
	A/VP3	A/V; Tuned Port	5			1	Dome		65-27	87	10	3k	4/	9 x 6 x 6	Blk.	Blk.	13	169.95 Each
	S-3	In-Wall	5¼			1	Dome		125-22	86	10		4/	10 x 7 x 4	Wht.	Wht.	7	224.95 Pair
	S-4	In-Wall	6¼			1	Dome		125-22	88	10		4/	12 x 9 x 4	Wht.	Wht.	8	299.95 Pair
JENSEN	CS312	Bass Ref.	12	5	Cone	3	Cone		46-20 ±3	92	10		8/6	31 x 14 x 10	Oak Vnl.	Blk. Knit		259.00 Pair
	1525	Indoor/ Outdoor	5¼			2	Cone		80-20 ±3	89	10	7k	8/6	11 x 6 x 5	Blk. Poly.	Blk. Mtl.	10	129.00 Pair
	CS315	Bass Ref.	15	5	Cone	3	Cone		41-20 ±3	90	10		8/6	34 x 17 x 11	Oak Vnl.	Blk. Knit		199.00 Each
	CS310	Bass Ref.	10	5	Cone	3	Cone		48-20 ±3	91	10		8/6	28 x 12 x 9	Oak Vnl.	Blk. Knit		159.00 Pair
	CS308	Bass Ref.	(2)8			3	Cone		45-20 ±3	94	10		6/	38 x 10 x 13	Oak Vnl.	Blk. Knit		179.00 Each
	CS265	Ac. Sus.	6½			3	Cone		60-20 ±3	89	10		8/6	16 x 9 x 6	Oak Vnl.	Blk. Knit		129.00 Pair
	CS225	Ctr. Ch.	(2)5			2	Cone		70-20 ±3	94	10		8/6	18 x 5 x 5	Blk. Ash Vnl.	Blk. Knit	7	99.00 Each
	JPS45	Powered	3¼			2	Cone				Inc.			10 x 4 x 5	Gray	Gray	4	149.00 Pair
	JPS35	Powered	3¼								Inc.			6 x 4 x 5	Gray	Gray	3	99.00 Pair
	JPS25	Powered	2½						280-20 +0,-3		Inc.			5 x 4 x 4	Gray	Gray		59.00 Pair
	JPS40		3¼			2	Cone		120-20 +0,-3	86			6/	10 x 4 x 5	Gray	Gray		59.00 Pair
	JPS30		3¼						140-20 +0,-3	84			6/	6 x 4 x 5	Gray	Gray		39.00 Pair
JMlab	Elite	Sealed	4¼			1	Inv. Dome		100-20	90	30	4.5k	8/4	9 x 7 x 4	Opt.	Blk. Knit	5	595.00 Pair
	Axis	Bass Ref.	5¼			1	Inv. Dome		60-20	89	35	3.5k	8/4	7 x 17 x 5	Opt.	Blk. Knit	11	395.00 Each
	Centris	Bass Ref.	(2)6			1	Inv. Dome		50-23	91	40	3k	8/4	10 x 22 x 11	Opt.	Blk. Knit	31	795.00 Each
	SW 21P	Bass Ref. Subwoof.	8						45-130	90	50	130	6/4	10 x 20 x 14	Opt.		30	595.00 Each
	SW 21A	Powered Subwoof.	8						40-160		80	45-160		10 x 20 x 14	Opt.		36	995.00 Each
	SW 31A	Powered Subwoof.	12						30-160		Inc. 130	45-160		16 x 27 x 19	Opt.		78	1995.00 Each
	Symbol I	Bass Ref.	6½			1	Inv. Dome		65-19	90	Inc. 30	3.8k	8/4	14 x 8 x 9	Blk.	Blk. Knit	11	495.00 Pair
	Symbol II	Bass Ref.	7			1	Inv. Dome		60-19	91	30	3.8k	8/4	17 x 9 x 10	Blk.	Blk. Knit	16	650.00 Pair
	Micron	Bass Ref.	5¼			1	Inv. Dome		60-23	89	30	3k	8/4	12 x 8 x 8	Opt.	Blk. Knit	11	695.00 Pair
	Megane	Bass Ref.	7			1	Inv. Dome		55-23	91	30	3.5k	8/4	16 x 9 x 10	Opt.	Blk. Knit	19	1095.00 Pair
	PS 2.1	Bass Ref.	5¼			1	Inv. Dome		60-23	89	40	3.2k	8/4	12 x 10 x 8	Opt.	Blk. Knit	16	1395.00 Pair
	PS 5.1	Bass Ref.	(2)5¼			1	Inv. Dome		60-23	92	40	2.6k	8/4	19 x 10 x 9	Opt.	Blk. Knit	26	1995.00 Pair
	PS 10	Sealed Subwoof.	10						40-120	90.5	50	120	8/4	20 x 13 x 15	Opt.	Blk. Knit	39	1295.00 Pair
	Opal 9	Bass Ref.	7			1	Inv. Dome		55-20	92	30	3.5k	8/4	17 x 10 x 11	Opt.	Blk. Knit	20	850.00 Pair
	Opal 19	Bass Ref.	8¼			1	Inv. Dome		52-20	93.5	30	3.5k	8/4	21 x 12 x 13	Opt.	Blk. Knit	25	1050.00 Pair
	Opal 29	Bass Ref.	8¼	8¼	Cone	1	Inv. Dome		47-20	93	30	150,3.5k	8/6	25 x 12 x 12	Opt.	Blk. Knit	31	1295.00 Pair
	Daline 3.1	Trans. Line	5¼			1	Inv. Dome		40-23	89	40	3k	8/4	38 x 7 x 9	Opt.	Blk. Knit	37	1295.00 Pair
	Daline 6.1	Trans. Line	6	6	Cone	1	Inv. Dome		35-23	90	40	500,3k	8/6	45 x 8 x 11	Opt.	Blk. Knit	49	2295.00 Pair
	Profil 3	Bass Ref.	5¼			1	Inv. Dome		52-20	91	35	3k	8/4	33 x 7 x 8	Opt.	Blk. Knit	23	995.00 Pair
	Profil 5B	Bass Ref.	5¼	5¼	Cone	1	Inv. Dome		48-20	92	35	3k	8/4	36 x 7 x 8	Opt.	Blk. Knit	25	1295.00 Pair
	Profil 7	Bass Ref.	7	7	Cone	1	Inv. Dome		45-20	92	35	300,3.5k	8/4	39 x 9 x 10	Opt.	Blk. Knit	40	1795.00 Pair
	908.1 Spectral	Bass Ref.	(2)7	4¼	Cone	1	Inv. Dome		40-23	92.5	50	600,3.5k	8/4	39 x 10 x 13	Oak & Blk.	Blk. Knit	66	3295.00 Pair
	913.1 Spectral	Bass Ref.	(2)8¼	5	Cone	1	Inv. Dome		35-25	93.5	60	500,3.5k	8/4	44 x 12 x 15	Oak & Blk.	Blk. Knit	86	4295.00 Pair
	702 LE	Bass Ref.	7	7	Cone	1	Inv. Dome		45-20	92	50	150,3.5k	8/4	34 x 9 x 10	Wal.	Blk. Knit	42	1995.00 Pair
	708 LE	Bass Ref.	(2)7	5	Cone	1	Inv. Dome		40-20 +0,-3	92.5	60	150,650, 4k	8/4	37 x 11 x 12	Wal.	Blk. Knit	49	2595.00 Pair
	Vega	Bass Ref.	10	5	Cone	1	Inv. Dome		35-25	92	70	200,3k	6/4	40 x 14 x 16	Oak & Blk.	Blk. Knit	102	5995.00 Pair
	Utopia	Bass Ref.	10	(2)5	Cones	1	Inv. Dome		27-25	93	75	120,2.5k	6/3	48 x 13 x 16	Oak & Blk.	Blk. Knit	179	8795.00 Pair
	Alcor	Bass Ref.	12	(2)5	Cones	1	Inv. Dome		27-25	92.5	75	300,2.5k	6/4	48 x 16 x 18	Oak & Blk.	Blk. Knit	188	11,000. Pair
JOSEPH AUDIO	RM7si	Inf. Slope	6½			1	Dome		55-20 ±2	88	20	2k	8/6	15 x 9 x 11	Opt.	Blk. Knit	25	1199.00 Pair
	RM20ti	Inf. Slope	8			1	Dome		38-20 ±2	89	10	2k	8/6	36 x 11 x 13	Opt.	Blk. Knit	65	2099.00 Pair
	RM50si	Inf. Slope	10	5	Cone	1	Dome		20-20 ±1.5	88	20	120,2k	8/6	46 x 13 x 18	Opt.	Blk. Knit	130	5999.00 Pair
JPW	Ruby 1	Inf. Baf.	5			1	Dome		55-22	87	35		6/	13 x 7 x 9	Opt., Wood	Blk.	13	1095.00 Pair
	Ruby 2	Inf. Baf.	7			1	Dome		50-22	88	40		6/	17 x 9 x 10	Opt., Wood	Blk.	19	1595.00 Pair
(Continued)	Ruby 3	Inf. Baf.	5	5	Cone	1	Dome		55-22	87	50		6/	29 x 7 x 9	Opt., Wood	Blk.	29	2295.00 Pair

SanusSystems

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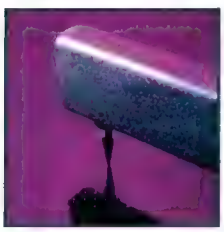

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MANUFACTURER	Model	Application, Design Principle, Enclosure or System Type	Woofer Diameter, Inches	Midrange Diameter, Inches	Midrange Type	Tweeter Diameter, Inches	Tweeter Type	Separate Level Controls? Woofer=W, Midrange=M, Tweeter=T, Supertweeter=ST	Anechoic Frequency Response, Hz to kHz, ±dB	SPL, 1 Watt/1 Meter, dB	Recommended Minimum Amp Power, Watts/Channel	Crossover Frequencies, Hz	Impedance, Ohms: Nominal/Minimum	Dimensions, Inches (To Nearest Inch)	Finish	Grille Color and Material	Weight, Lbs. Each	Price, $
JPW (Continued)	Ruby 4	Inf. Baf.	7	7	Cone	1	Dome		45-22	89	60		6/	35 x 9 x 10	Opt., Wood	Blk.	40	2895.00 Pair
	Subsat	Inf. Baf. Sat. & Bass Ref. Subwoof.	(2)8	4	Cone	½	Dome							Three Pieces	Blk.	Blk. Cloth	30 Sys.	595.00 Sys.
	Minim	Inf. Baf.	5½			1	Dome		70-20 ±3	87			8/	11 x 7 x 8	Blk. Vnl.	Blk. Knit	6	250.00 Pair
	Sonata	Inf. Baf.	6½			1	Dome		70-20 ±3	87			8/	13 x 9 x 9	Opt., Wal.	Blk. Knit	10	335.00 Pair
	Sonata Plus	Inf. Baf.	6½			1	Dome		70-20 ±3	87			8/	13 x 9 x 9	Opt., Wal.	Blk. Knit	11	395.00 Pair
	P1	Inf. Baf.	8			1	Dome		65-20 ±3	89			8/	17 x 10 x 10	Opt., Wal.	Blk. Knit	17	450.00 Pair
	AP2	Inf. Baf.	8			1	Dome		65-20 ±3	89			8/	17 x 10 x 10	Opt., Wal.	Blk. Knit	21	525.00 Pair
	AP3	Inf. Baf.	8			1	Dome		55-20 ±3	88			8/	20 x 10 x 11	Opt., Wal.	Blk. Knit	26	695.00 Pair
	Mini-Monitor	Inf. Baf.	5½			½	Dome		70-20	87	25		8/	11 x 7 x 7	Blk. Vnl.	Blk.	6	175.00 Pair
JRM	Reference System	Powered	(2)18, (8)8	3x26	Horn	1⅞	Horn	W,M, T,ST	18-20		1.5k Inc.	125,1k,7k	20k	Nine Pieces	Opt.	Opt.		21,600. Sys.
	Monitor I	Powered	15, (2)8	(2)3	Cones	(2)1⅞	Horns	W,M, T,ST	18-20		750 Inc.	150,1k,5k	20k	Three Pieces	Opt.	Opt.		7200.00 Sys. w/Xover
	Monitor II	Powered	(2)15, (2)8	(2)3	Cones	(2)1⅞	Horns	W,M, T,ST	18-20		1k Inc.	150,1k,5k	20k	Four Pieces	Opt.	Opt.		9540.00 Sys. w/Xover
	S18B	QB3 Vented Subwoof.	18						30-250 ±1.5	95	200	Sel.	8/6	Opt., 8 Cu. Ft.	Opt.	Opt.	150	1260.00 Each
	S18B-5	Powered Subwoof.	18					W,M	20-200 ±1.5		200 Inc.	Sel.	20k	Opt., 8 Cu. Ft.	Opt.	Opt.		2500.00 Each
	S15A	QB3 Vented Subwoof.	15						30-300 ±1.5	92	200	Sel.	8/6	Opt., 6 Cu. Ft.	Opt.	Opt.	130	1125.00 Each
	S15A-5	Powered Subwoof.	15					W,M	20-250 ±1.5		200 Inc.	Sel.	20k	Opt., 4 Cu. Ft.	Opt.	Opt.		2340.00 Each
	D15A-5	Powered Subwoof.	(2)15					W,M	19-300 ±1.5		500 Inc.	Sel.	20k	Opt.,10 Cu.Ft.	Opt.	Opt.		2700.00 Each
JS AUDIO	Center	Home Th.; Ac. Sus.; Ctr. Ch.	(2)6½	5	Cone	1	Dome		50-20 ±2	92	10	600,4k	6/8	26 x 9 x 6	Opt.	Opt.	25	600 00 Each
	Bipolar	Home Th.; Bipolar Rear Ch.	6½	(2)5	Cones	(2)1	Domes		60-22 ±2	92	20	300,4k	6/6	11 x 11 x 5	Opt.	Opt.	20	900.00 Pair
	26J	Ac. Sus.	6			1	Dome		46-21 ±4	94	5	2.5k	8/	12 x 8 x 8	Oak	Opt.	18	450.00 Pair
	26P	Vented	6			1	Dome		40-22 ±3	92	15	2.5k	8/	16 x 10 x 11	Oak	Opt.	23	650.00 Pair
	28P	Vented	8			1	Dome		38-22 ±4	91	15	2.5k	8/	19 x 12 x 10	Oak	Opt.	25	650.00 Pair
	38P	Vented	8	3	Cone	1	Dome		32-22 ±3	93	15	700,4k	8/	19 x 12 x 10	Oak	Opt.	33	1100.00 Pair
	310P	Vented	10	5	Cone	1	Dome		28-22 ±3	95	15	700,4k	8/	24 x 14 x 10	Oak	Opt.	60	1600.00 Pair
	412P	Vented	12	5	Cone	(2)1	Dome, Horn		24-23 ±3	98	15	600,4k,10k	8/	27 x 16 x 12	Oak	Opt.	75	2100.00 Pair
	415P	Vented	15	5	Cone	(3)1	Dome, Horns		22-24 ±3	99	30	600,4k,12k	8/	36 x 19 x 12	Oak	Opt.	100	2900.00 Pair
	612P	Vented	(2)12	(2)5	Cones	(4)1	Domes		24-22 ±3	99	30	600,4k,10k	8/4	74 x 16 x 12	Oak	Opt.	150	4800.00 Pair
	Mesa II	Trans. Line	12	2	Dome	1½,1	Domes		25-25 ±2	90	40	400,3k,10k	8/	33 x 16 x 15	Oak	Opt.	90	4000 00 Pair
	DC I	Vented	(2)10	(2)4	Cones	(4)1	Domes		22-20 ±2	96	50	400,4k,10k	8/	61 x 8 x 16	Oak	Opt.	100	5400.00 Pair
	Subwoof	Vented Subwoof.	15						20-120	91	40	120	8/4	18 x 18 x 19	Oak	Opt.	78	950.00 Each
	310N	Vented	10	4	Cone	1	Dome		32-22 ±3	91	20	700,3k	8/	24 x 14 x 10	Oak	Opt.	60	1700.00 Pair
	415 15	Vented	(2)15	4	Cone	1	Dome		24-22 ±3	96	30	300,600, 4k,10k,14k	8/	48 x 19 x 12	Oak	Opt.	125	3800.00 Pair
JVC	SX-SW9	Sat. & Subwoof.	(2)5⅜	4	Cone	1	Dome		45-20				6/	Three Pieces	Text. Mtl., Wood	Blk. Mtl., Gray Text. Mtl.	32 Sys.	499.95 Sys.
	SP-XS6BK	Ac. Sus.; Surround		5	Cone				50-12				8/	8 x 27 x 8	Blk. Sim. Wood	Blk. Mtl.	10	180.00 Pair
GEORGE KAYE AUDIO LABS	4	Vented	10	5	Cone	(2)1	Domes	No	30-20	95	5	700,4k,10k	8/6	24 x 14 x 10	Opt.	Blk. Knit	62	1950.00 Pair
KEF	Reference THX System (models below)	THX							35-20 ±3 (THX Mode)	89	50		4/4	(1) AV1, (2) AV2, (3) AV3	Wood, Gray	Gray Knit	245 Sys.	7000.00 Sys.
	AV1	THX; Coupled Cavity, Powered Subwoof.	(2)10					W	22-150 ±3		Inc.	50-150 (Adj.)		17 x 22 x 20	Opt., Wood	Blk. Knit	118	3500.00 Each
	AV2	THX; Vented Dipole; Surround	5	(2)4	Cones	(2)1	Domes		125-8 ±3	89	25		4/4	10 x 12 x 5	Gray	Gray Knit	14	750.00 Each
	AV3	THX; Main or Ctr. Ch.; Closed	(2)6½			(3)1	Domes		80-20 ±3	89	50		4/4	24 x 10 x 8	Gray	Gray Knit	30	800.00 Each
	Reference Four	Coupled Cavity	(2)10	(3)6½	Cones	1	Dome		35-20 ±3	92	50	150,400, 3k	4/4	50 x 12 x 19	Opt., Wood	Blk. Knit	110	
	Reference Three	Coupled Cavity	(2)8	(2)6½	Cones	1	Dome		40-20 ±3	91	25	150,400, 3k	4/4	45 x 11 x 16	Opt., Wood	Blk. Knit	90	3000.00 Pair
	Reference Two	Coupled Cavity	(2)6½	6½	Cone	1	Dome		45-20 ±3	90	15	150,3k	4/4	40 x 9 x 14	Opt., Wood	Blk. Knit	50	2300.00 Pair
	Reference One	Coupled Cavity	6½	6½	Cone	1	Dome		55-20 ±3	89	10	130,3k	4/4	35 x 9 x 14	Opt., Wood	Blk. Knit	40	1600.00 Pair
	Reference 107/2	Coupled Cavity	(2)10	5	Cone	1	Dome		20-20 ±2	90	50	160,2.5k	4/4	46 x 13 x 18	Opt., Wood	Blk. Knit	99	5900.00 Pair
	Reference 105/3	Coupled Cavity	(2)8	(3)6½	Cones	1	Dome		49-20 ±2	93	25	150,400, 2.5k	4/4	44 x 11 x 16	Opt., Wood	Blk. Knit	93	3900.00 Pair
	Reference 104/2	Coupled Cavity	(2)8	(2)5	Cones	1	Dome		35-20 ±2	92	25	160,2.5k	4/4	36 x 11 x 17	Opt., Wood	Blk. Knit	71	2400.00 Pair
	Reference 103/4	Coupled Cavity	(2)6½	6½	Cone	1	Dome		50-20 ±2	91	50	160,2.5k	4/4	36 x 9 x 12	Opt., Wood	Blk. Knit	38	1800.00 Pair
	Reference 102/2	Coupled Cavity	6½	6½	Cone	¾	Dome		50-20 ±2	89	25	150,2k	4/4	20 x 9 x 11	Opt., Wood	Blk. Knit	24	1200.00 Pair
	Reference 101/3	Vented	6½		Cone	¾	Dome		50-20 ±2	88	25	3k	4/4	13 x 9 x 11	Opt., Wood	Blk. Knit	16	800.00 Pair
(Continued)	Q70	Vented	(2)6½	6½	Cone	¾	Dome		45-20 ±3	90	20		6/4	40 x 8 x 11	Opt.	Blk. Knit	37	1100.00 Pair

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LOUDSPEAKERS

MANUFACTURER	Model	Application, Design Principle, Enclosure or System Type	Woofer Diameter, Inches	Midrange Diameter, Inches	Midrange Type	Tweeter Diameter, Inches	Tweeter Type	Separate Level Controls? Woofer=W, Midrange=M, Tweeter=T, Supertweeter=ST	Anechoic Frequency Response, Hz to kHz, ±dB	SPL, 1 Watt/1 Meter, dB	Recommended Minimum Amp Power, Watts/Channel	Crossover Frequencies, Hz	Impedance, Ohms: Nominal/Minimum	Dimensions, Inches (To Nearest Inch)	Finish	Grille Color and Material	Weight, Lbs. Each	Price, $
KEF (Continued)	Q50	Vented	6½			¾	Dome		45-20 ±3	89	20	2.5k	6/4	36 x 8 x 11	Opt.	Blk. Knit	34	700.00 Pair
	Q30	Vented	6½			¾	Dome		50-20 ±3	88	20	2.5k	6/4	32 x 8 x 11	Opt.	Blk. Knit	24	500.00 Pair
	Q10	Vented	6½			¾	Dome		55-20 ±3	88	20	2.5k	6/4	11 x 8 x 10	Opt.	Blk. Knit	11	300.00 Pair
	CR200F	In-Wall/In-Ceiling	8			1	Dome		55-22 ±2	90	10	2.5k	/4	13 x 10 x 4	Wht.	Wht. Mtl.	5	
	CR160S	Coaxial; In-Wall/In-Ceiling	6½			¾	Dome		60-20 ±2	88	10	3k	/4	9 x 9 x 4	Wht.	Wht. Mtl.	4	
	CR160R	Coaxial; In-Wall/In-Ceiling	6½			¾	Dome		60-20 ±2	88	10	3k	/4	9 Dia. x 4	Wht.	Wht. Mtl.	4	
	CR250SW	In-Wall/In-Ceiling Subwoof.	10						32-150 ±2	90	10	150	/4	13 x 10 x 4	Wht.	Wht. Mtl.	8	
	CR200Q	Coaxial; In-Wall/In-Ceiling	8			1	Dome		50-20 ±2	92	25	3k	/4	10 x 10 x 4	Wht.	Wht. Mtl.	6	
	CR160F	In-Wall/In-Ceiling	6½				Cone		60-15 ±2	88	25		/4	9 x 9 x 4	Wht.	Wht. Mtl.	4	
	100	Vented; Ctr. Ch.	6½			1	Dome		70-20 ±3		25	2.5k	6/4	7 x 18 x 7	Gray	Blk. Knit	12	500.00 Each
	90	Vented; Ctr. Ch. or Surround	6½			¾	Dome		80-20 ±3		20	2.5k	6/4	7 x 16 x 7	Opt.	Blk. Knit	9	380.00 Each
KENWOOD	KS-H72		12	5	Cone	2	Cone		35-20	92		2k,5k	8/	15 x 37 x 13	Blk.	Blk.	30	150.00 Each
	KS-H52		12	5	Cone	2	Cone		35-20	92		2k,5k	8/	14 x 27 x 13	Blk.	Blk.	24	250.00 Pair
	KS-H32		8			2	Cone		50-20	92		5k	8/	13 x 22 x 9	Blk.	Blk.	15	150.00 Pair
	RS-05	Surround							80-20	90			8/	11 x 8 x 2	Wht.	Wht.	3	99.00 Pair
	SW-300	Powered Subwoof.	10								Inc.	50-200 (Var.)		16 x 16 x 16	Blk.	Blk.	36	499.00 Each
KINER-GETICS RESEARCH	SW-800	Subwoof.	(5)10					W	17-100 +0,-3	100	200	60-120 (Var.)	4/3.2	64 x 12 x 16	Opt.	Blk. Oak	175	3995.00 Pair w/Xover
	SW-150V	THX; Powered Subwoof.	15					W	20-80 +0,-3		Inc.	80		14 x 29 x 20				
	SW-120V	Powered Subwoof.	12					W	20-80 +0,-3		Inc.	80		14 x 23 x 20				
	SW-102V	Powered Subwoof.	10					W	20-80 +0,-3		Inc.	80		14 x 22 x 20				
	SW-101V	Powered In-Wall Subwoof.	10					W	20-80 +0,-3		Inc.	80		4 x 46 x 13				
KINETIC AUDIO	Exception	TAL (Tapered Acoustic Line)	8			1	Dome	T	38-22 ±2	91	15	1.8k/2.8k (Sel.)	Sel.	10 x 10 x 26	Opt., Wood	Blk. Knit	45	2000.00 Pair
	Inversion	TATL (Tap. Ac. Trapezoid Line)	12	2	Dome	1	Dome	M,T	18-22 ±2	91	15	900,7k	Sel.	15 x 15 x 40	Opt., Wood	Blk. Knit	95	3000.00 Pair
	Refined	TATL	12	6½	Cone	2,1	Domes	M, (2)T	18-22 ±2	90	25	90,1k,9k	Sel.	15 x 16 x 48	Opt., Wood	Blk. Knit	140	5000.00 Pair
	Ethereal	TATL	12	6½	Cone	2,1	Domes	(2)M, T	12-22 ±1.5	90	45	90,1k,9k	Sel.	15 x 18 x 54	Opt., Wood	Blk. Knit	195	7000.00 Pair
	Nonpareil	TATL	12	6½	Cone	2,1½, 1	Domes	(2)M, T,ST	12-22 ±1.5	90	45	90,1k,5k, 9k	Sel.	15 x 20 x 60	Opt., Wood	Blk. Knit	265	10,000. Pair
	Stat	TAL	6½			1	Dome	T	38-22 ±3	91	15	2k	6/	9 x 15 x 9	Opt., Wood	Blk. Knit	35	1500.00 Pair
	Identity (Impulse)	TATL	12	6½	Cone	1	Dome	M,T	18-22 ±2.5	91	15	180,2k	8/	15 x 15 x 26	Opt., Wood	Blk. Knit	95	2000.00 Pair
	Trapezoid	TATL	12	6½	Cone	1½,1	Domes	M,T, ST	18-22 ±2.5	90	25	180,2k,9k	8/	16 x 15 x 40	Opt., Wood	Blk. Knit	120	3500.00 Pair
	Labyrinth	TATL	12	6½	Cone	2,1	Domes	(2)M, T	16-22 ±2	90	25	180,1k,5k	6/	16 x 18 x 48	Opt., Wood	Blk. Knit	185	5000.00 Pair
	Trapezium	TATL	12	6½	Cone	2,1,¾	Domes	(2)M, T,ST	12-22 ±2	90	25	90,1k,5k, 9k	6/	16 x 20 x 60	Opt., Wood	Blk. Knit	250	6500.00 Pair
	Standard (Titan)	TATL	(2)12	6½	Cone	2,1,¾	Domes	(2)M, T,ST	12-22 ±2	91	45	60,90,1k, 5k,9k	6/	18 x 22 x 60	Opt., Wood	Blk. Knit	295	8500.00 Pair
	Nouveau	TAL	8			1	Dome	T	38-20 ±3	92	15	2k	6/	10 x 9 x 16	Oak	Knit	40	499.00 Pair
	Mega-Sine	TAL	12		Dome	1	Dome	T	28-20 ±3	92	15	2k	4/	14 x 12 x 25	Oak	Knit	50	799.00 Pair
	Micro-Stat	TAL	6½			1	Dome	T	40-20	90	10	2k	Sel.	8 x 7 x 12	Oak	Knit	25	499.00 Pair
	Basic Tower, Efficiency I	Vented	12			1	Dome	T	20-20 ±3	91	20	2k	6/	15 x 12 x 38	Oak Ven.	Knit	80	1199.00 Pair
	Small Stat In-Wall	In-Wall	6½			1	Dome	T	38-20 ±3	90	15	2k	8/5	7 x 4 x 13		Opt.	14	499.00 Pair
	In-Wall Stat	In-Wall	8			1	Dome	T	36-20 ±2.5	91	10	2k	8/5	9 x 4 x 13		Opt.	14	499.00 Pair
	In-Wall Rex	In-Wall	12	2	Dome	1	Dome	M,T	18-22 ±2.5	91	15	1k,7k	8/6	13 x 7 x 24		Opt.	19	900.00 Pair
	In-Wall Stat Subwoofer	In-Wall Subwoof.	12						18-200 ±2	91	15	180, Opt.	Sel.	13 x 6 x 13		Opt.	15	499.00 Pair
	Stat Subwoofer	TATL Subwoof.	12						18-200 ±2	92	15	180, Opt.	Sel.	15 x 15 x 26	Opt., Wood	Blk. Knit	85	900.00 Pair
	Basic Stat Subwoofer	TATL Subwoof.	12						18-200 ±2	92	15	180, Opt.	Sel.	15 x 15 x 26		None	80	700.00 Pair
	Trapezoid Subwoofer	TATL Subwoof.	12						16-200 ±1.5	92	15	180, Opt.	Sel.	16 x 15 x 40	Opt., Wood	Blk. Knit	105	1500.00 Pair
	Basic Trapezoid Subwoofer	TATL Subwoof.	12						16-200 ±1.5	92	15	180, Opt.	Sel.	16 x 15 x 40		None	95	900.00 Pair
KINTEK	Onyx 510	Ctr. Ch.	(2)6½			1	Dome		80-20 ±3	92	30	2.5k	8/3	21 x 9 x 9	Gray Vnl.	Blk. Knit	26	From 450.00 Each
	Onyx 520	Home Th.; Front Ch.	(2)6½			1	Dome		40-20 ±3	92	30	2.5k	8/3	49 x 9 x 9	Gray Vnl.	Blk. Knit	47	1200.00 Pair
	Onyx 540	Home Th.; Dipole; Surround	(2)6½	(2)4	Cones	(2)1	Domes		40-20 ±3	92	30	160,2.5k	8/3	49 x 9 x 9	Gray Vnl.	Blk. Knit	47	1200.00 Pair
	Onyx 560	Powered Subwoof.	10						23-200 ±3		125 Inc.	Adj.		21 x 18 x 18	Gray Paint	None	60	750.00 Each
	KT-60	Powered Subwoof.	15						23-400 ±3		350 Inc.	Adj.		36 x 16 x 24	Blk. Paint	None	125	1929.00 Each
	KT-90DX	Powered Subwoof.	(2)15						23-400 ±3		750 Inc.			30 x 47 x 26	Blk. Paint	None	280	3420.00 Each
KIRKSAETER	Prisma 60	Vented	6			1	Dome		40-20 ±2	90	10	2.5k	8/4	10 x 8 x 17	Opt.	Blk. Knit	14	299.00 Pair
	Prisma 80	Vented	7.4			1	Dome		35-20 ±2	90	10	2.5k	8/4	10 x 11 x 17	Opt.	Blk. Knit	17	499.00 Pair
	Prisma 100	Vented	7.4	6	Cone	1	Dome		30-20 ±2	90	15	800,4k	8/4	10 x 10 x 34	Opt.	Blk. Knit	28	649.00 Pair
	Prisma 150	Vented	9	6	Cone	1	Dome		30-20 ±2	90	20	700,4k	8/4	11 x 12 x 36	Opt.	Blk. Knit	33	799.00 Pair
	Prisma 200	Vented	(2)7.4	6	Cone	1	Dome		28-20 ±2	91	15	800,4k	8/4	10 x 10 x 42	Opt.	Blk. Knit	37	899.00 Pair
	Prisma 250	Vented	(2)9	6	Cone	1	Dome		28-20 ±2	91	20	700,4k	8/4	11 x 12 x 40	Opt.	Blk. Knit	40	999.00 Pair
(Continued)	Prisma 300	Vented	(2)9	6,2	Cone, Dome	1	Dome		25-25 ±2	92	20	650,1.2k, 4k	8/4	11 x 12 x 44	Opt.	Blk. Knit	44	From 1399.00 Pair

LOUDSPEAKERS

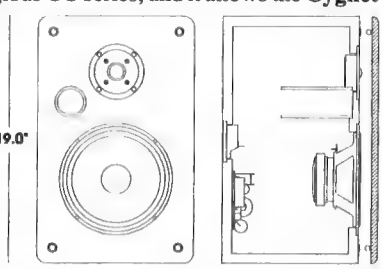
MANUFACTURER	Model	Application, Design Principle, Enclosure or System Type	Woofer Diameter, Inches	Midrange Diameter, Inches	Midrange Type	Tweeter Diameter, Inches	Tweeter Type	Separate Level Controls? Woofer=W, Midrange=M, Tweeter=T, Supertweeter=ST	Anechoic Frequency Response, Hz to kHz, ±dB	SPL, 1 Watt/1 Meter, dB	Recommended Minimum Amp Power, Watts/Channel	Crossover Frequencies, Hz	Impedance, Ohms: Nominal/Minimum	Dimensions, Inches (To Nearest Inch)	Finish	Grille Color and Material	Weight, Lbs. Each	Price, $
KIRKSAETER (Continued)	Prisma Center	Inf. Baf.	(2)5			1	Dome		60-20 ±2	89	10	2.5k		20 x 6 x 7	Blk.	Blk. Knit	10	180.00 Each
KLH	61	Vented	6½			1	Dome	No	40-20 ±3	86	5	1.6k	6/4	13 x 9 x 9	Opt., Vnl.	Blk. Knit	15	275.00 Pair
	81	Vented	8			1	Dome	No	30-20 ±3	87	5	1.3k	8/6	16 x 10 x 11	Opt., Vnl.	Blk. Knit	21	325.00 Pair
	62T	Vented	(2)6½	5¼	Cone	1	Dome	No	35-20 ±3	87	25	400,900	6/4	38 x 9 x 11	Opt., Vnl.	Blk. Knit	38	300.00 Each
	82T	Vented	(2)6½	3	Dome	1	Dome	No	35-20 ±3	87	25	200,800, 3k	6/4	38 x 9 x 11	Opt., Vnl.	Blk. Knit	47	500.00 Each
	Performance SX-8	Vented	12	5¼	Cone	1	Dome	No	29-20	92	5	800,3k	6/4	30 x 16 x 11	Opt., Vnl.	Blk. Knit	44	300.00 Each
	Performance SX-9	Vented	15	5¼	Cone	1	Dome	No	25-20	94	5	800,3k	6/4	37 x 18 x 12	Opt., Vnl.	Blk. Knit	61	350.00 Each
	Video Series V-354	Home Th.; Ctr. Ch.	(4)5			1	Dome		100-20	87	5	700,1.9k, 3k	8/	7 x 25 x 8	Blk. Vnl.	Blk. Knit		250.00 Each
	Video Series V-41	Home Th.; Main Ch.	(4)5			1	Dome		100-20	86	5	700,1.9k, 3k	8/	40 x 7 x 8	Blk. Vnl.	Blk. Knit		350.00 Each
	Video Series V-01	Home Th.; Dipole; Rear Ch.	(2)8			(2)1	Domes		40-20	90	5	1.8k	8/6	17 x 15 x 11	Blk. Vnl.	Blk. Knit		200.00 Each
	Video Series V-210	Home Th.; Powered Subwoof.	10					W	25-85 or 25-120		Inc.	85 or 120		14 x 16 x 15	Blk. Vnl.	None		499.00 Each
	42	Home Th.; Ported Ctr. Ch.	(2)4½			¾	Dome		60-20	88	1		8/	5 x 13 x 6	Blk. Vnl.	Mtl.		100.00 Each
	4545	Home Th.; Sealed Ctr. Ch.	(2)4½			1¾	Whizzer		60-20	88	1		8/	5 x 17 x 6	Blk. Vnl.	Cloth		130.00 Each
	5050	Home Th.; Sealed Ctr. Ch.	(2)4½			¾	Dome		60-22	88	1		8/	6 x 17 x 6	Blk. Vnl.	Cloth		170.00 Each
	HT-1	Home Th.	(2)5¼						50-20					Six Pieces	Blk.			349.00 Sys.
	HT-2	Home Th.	(2)5¼						50-20					Six Pieces	Blk.			399.00 Sys.
	HT-3	Home Th.	(2)5¼						50-20					Six Pieces	Blk.			599.00 Sys.
	CS-2503	Sat. & Subwoof.	(2)5¼	4½		¾	Dome	No	50-20	86	5	150,3k	6/4	Three Pieces	Blk. Vnl.	Blk. Knit	31	225.00 Sys.
	520	Sat. & Subwoof.	5¼	4½		¾	Dome	No	50-20	86	5	150,3k	6/4	Three Pieces	Blk. Plast.	Blk. Plast.	31	275.00 Sys.
	Calibre 3-970	Sat. & Subwoof.	(2)6½	4,2		¾	Dome	No	45-20	87	5	150,3k	6/4	Three Pieces	Blk. Plast.	Blk. Plast.	38	300.00 Sys.
	610/66	Sat. & Subwoof.	(2)6½	4		1	Dome	No	38-20	88	5	150,3k	6/4	Three Pieces	Blk. Alum.	Blk. Alum.	45	350.00 Sys.
	970A	Indoor/Outdoor	4	2	Cone	¾	Dome	No	90-20		1	300,7k	8/6	7 x 5 x 5	Blk. Poly.	Blk. Plast.	2	49.95 Pair
	610	Indoor/Outdoor	4			1	Dome	No	80-20	85	1	2.8k	7/5	7 x 5 x 5	Blk. Alum.	Blk. Mtl.	5	149.00 Pair

Madisound is pleased to offer our best selling kits at affordable prices.

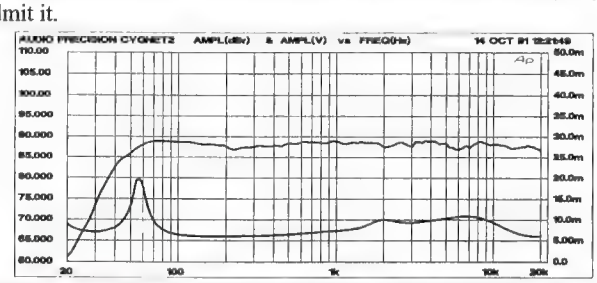
Cygnet $375/pr

Many Audio enthusiasts are searching for a modest cost speaker system with the dramatic sound of costly floor standing units. Madisound believes the **Cygnet** approaches this ideal. It utilizes an eight inch woofer and a 1" fabric dome tweeter. These Peerless drivers are part of the prestigious CC series, and it allows the **Cygnet** to perform above 105 dB and reach bass notes below 40 Hz.

The cabinet is a luxurious Oak veneer with solid rounded corners, and is available in a Clear or Black Stained Oak Finish. This kit comes with black grills, and can be assembled in an evening.



The **Cygnet** looks and sounds like the most sophisticated commercial systems, and your friends will know you built them only if you admit it.



Gemini $860/pr

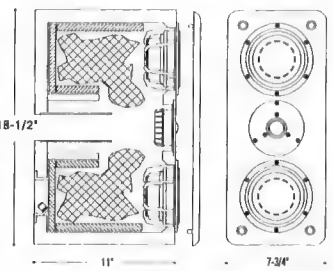
DYNAUDIO and ***MADISOUND*** introduce a new standard for Loudspeaker Systems. The Gemini has the sound quality of an electrostatic loudspeaker, but has the power handling capability and smaller size available in a dynamic loudspeaker. What more needs to be said?

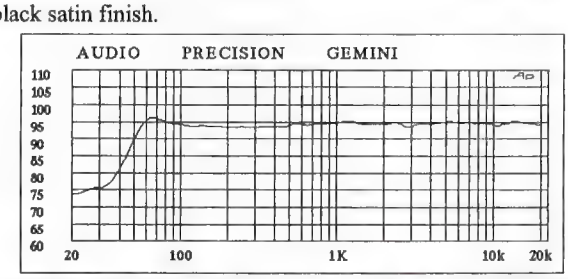
Woofer: Dynaudio 15W75, 3 inch voice coil on a cast frame 5 inch woofer — exceptional power capability and bass clarity.

Tweeter: Dynaudio D-260 Soft dome with transmission line chamber - smooth clean output even at transients of 1 kilowatt.

Crossover: 6dB — Phase and impedance compensated, polypropylene capacitors in series circuits give new meaning to transparency in sound reproduction.

Cabinet: MDF up to 1 inch thick! Oak veneers, with grill and clear or black satin finish.





Madisound Speaker Components; P.O. Box 44283, Madison WI 53744 U.S.A.; Tel: 608-831-3433, Fax: 608-831-3771

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LOUDSPEAKERS

MANUFACTURER	Model	Application, Design Principle, Enclosure or System Type	Woofer Diameter, Inches	Midrange Diameter, Inches	Midrange Type	Tweeter Diameter, Inches	Tweeter Type	Separate Level Controls? Woofer=W, Midrange=M, Tweeter=T, Supertweeter=ST	Anechoic Frequency Response, Hz to kHz, ±dB	SPL, 1 Watt/1 Meter, dB	Recommended Minimum Amp Power, Watts/Channel	Crossover Frequencies, Hz	Impedance, Ohms: Nominal/Minimum	Dimensions, Inches (To Nearest Inch)	Finish	Grille Cloth and Material	Weight, Lbs. Each	Price, $
KLIPSCH	SW-V	Powered Bass Ref. Subwoof.	8					W	35-120 ±3		50 Inc.	85		19 x 13 x 14	Blk. Vnl.	Blk. Knit	30	399.00 Each
	SW8	Powered Bass Ref. Subwoof.	8					W	32-120 ±3		65 Inc.	40-120		19 x 13 x 14	Opt.	Blk. Knit	36	549.00 Each
	SW10	Powered Bass Ref. Subwoof.	10					W	30-120 ±3		100 Inc.	40-120		21 x 14 x 15	Opt.	Blk. Knit	43	749.00 Each
	SW12	Powered Bass Ref. Subwoof.	12					W	28-120 ±3		150 Inc.	40-120		24 x 16 x 16	Opt.	Blk. Knit	60	999.00 Each
	SW15	Powered Bass Ref. Subwoof.	15					W	27-120 ±3		200 Inc.	40-120		26 x 19 x 20	Opt.	Blk. Knit	82	1499.00 Each
	IW 100	In-Wall	6½			1	Horn		40-20 ±3	90	20	2.2k	8/4	14 x 10 x 3	Wht.	Wht. Mtl.	5	360.00 Pair
	IW 200	In-Wall	(2)6½			1	Horn		40-20 ±3	93	20	2.2k	8/4	21 x 10 x 3	Wht.	Wht. Mtl.	8	550.00 Pair
	epic series FF1	Bass Ref.	(2)6½			1	Horn		37-20 ±3	96	20	2.4k	8/4	34 x 13 x 15	Opt.	Gray Knit	70	1099.00 Pair
	epic series FF2	Bass Ref.	(2)8			2	Horn		36-20 ±3	98	20	2.2k	8/4	37 x 13 x 16	Opt.	Gray Knit	80	1499.00 Pair
	epic series FF3	Bass Ref.	(2)10			2	Horn		35-20 ±3	100	10	1.5k	8/4	41 x 17 x 17	Opt.	Gray Knit	90	1999.00 Pair
	epic series FF4	Bass Ref.	(2)12			2	Horn		34-20 ±3	102	5	1.5k	8/4	41 x 17 x 19	Opt.	Gray Knit	100	2499.00 Pair
	KV1	Sealed Box	5¼			1	Dhorm		85-20 ±3	90	10	1.6k	8/4	7 x 20 x 6	Opt.	Blk. Knit	15	179.95 Each
	KV2	Bass Ref.	5¼			1	Horn		75-20 ±3	92	10	1.6k	8/4	7 x 20 x 7	Opt.	Blk. Knit	13	249.00 Each
	KV3	Bass Ref.	6½			1	Horn		63-20 ±3	95	10	1.6k	8/4	8 x 22 x 8	Opt.	Blk. Knit	17	399.00 Each
	KG .5	Bass Ref.	5¼			1	Dhorm		60-20 ±3	90	20	1.8k	8/4	12 x 9 x 7	Blk. Vnl.	Blk. Knit	10	220.00 Pair
	KG 1.5	Bass Ref.	6½			1	Horn		50-20 ±3	90	20	2.2k	8/4	13 x 9 x 9	Opt.	Blk. Knit	15	350.00 Pair
	KG 2.5	Bass Ref.	(2)6½			1	Horn		50-20 ±3	93	20	2.2k	8/4	20 x 9 x 9	Opt.	Blk. Knit	20	450.00 Pair
	KG 3.5	Bass Ref.	8			1	Horn		36-20 ±3	95	20	1.8k	8/4	34 x 11 x 12	Opt.	Blk. Knit	39	600.00 Pair
	KG 4.5	Bass Ref.	10			1	Horn		36-20 ±3	96	20	1.6k	8/4	38 x 12 x 13	Opt.	Blk. Knit	54	750.00 Pair
	KG 5.5	Bass Ref.	(2)10			1	Horn		34-20 ±3	98	20	1.6k	8/4	38 x 12 x 18	Opt.	Blk. Knit	69	900.00 Pair
	KG SW	Bandpass Subwoof.	(2)8						38-150 ±3	94	20	150	8/4	12 x 24 x 16	Opt.		42	350.00 Each
	KT System	THX; 3 Front, 2 Surr. & Sub.	15	(2)6½		(2)1	Horn, Dhorm		35-20	95	100	80,2.4k, 2.5k	8/4	Six Pieces	Satin Blk.	Blk. Knit	209 Sys.	3850.00 Sys.
	Heresy II	Inf. Baf.	12	1½	Horn	1	Horn		50-20 ±3	96	20	800,7k	8/4	22 x 16 x 13	Opt.	Opt.	37	930.00 Pair
	Quartet	Pas. Rad.	10	1½	Horn	1	Horn		38-20 ±3	97	20	650,7k	8/4	31 x 16 x 12	Opt.	Opt.	52	1050.00 Pair
	Forté II	Pas. Rad.	12	1½	Horn	1	Horn		32-20 ±3	99	20	650,7k	8/4	35 x 17 x 12	Opt.	Opt.	67	1298.00 Pair
	Chorus II	Pas. Rad.	15	1½	Horn	1	Horn		39-20 ±3	101	20	700,7k	8/4	39 x 19 x 16	Opt.	Opt.	89	1790.00 Pair
	La Scala	Folded Horn	15	2	Horn	1	Horn		45-17 ±5	104	20	400,6k	8/4	36 x 24 x 25	Opt.	Opt.	130	1956.00 Pair
	Belle Klipsch	Folded Horn	15	2	Horn	1	Horn		45-17 ±5	104	20	500,6k	8/4	36 x 30 x 19	Opt.	Opt.	133	3000.00 Pair
	Klipschorn	Folded Horn	15	2	Horn	1	Horn		35-17 ±3	104	20	400,6k	8/4	52 x 34 x 29	Opt.	Opt.	185	4000.00 Pair
KNÖLL	TC06	In-Wall Inf. Baf.	6½			1	Dome	T	45-21 +1,-4	90	5	2.25k	8/6	12 x 9 x 4	Wht.	Wht. Mtl.	3	229.95 Pair
	SR50	In-Wall	5						60-18 +1,-4	91	5		8/6	8 Dia. x 4	Wht.		2	139.00 Pair
KOSS	M/85	Ac. Sus.	(2)4½			(2)1	Domes		50-30	86			6/		Blk. Vnl.	Blk. Knit	8	190.00 Pair
	M/65	Ac. Sus.	4½			(2)1	Domes		100-30	84			8/	5 x 9 x 6	Blk. Vnl.	Blk. Knit	49	135.00 Pair
	KCS/50	Bass Ref.	5			¾	Dome		70-20	86	15		4/	12 x 7 x 9	Blk. Ash Vnl.	Blk. Knit	9	239.00 Pair
	KCS/100	Bass Ref.	6½			¾	Dome		60-20	86	15		4/	15 x 8 x 9	Blk. Ash Vnl.	Blk. Knit	11	279.00 Pair
	KCS/200	Bass Ref.	8			¾	Dome		40-20	90	15		4/	21 x 10 x 11	Blk. Ash Vnl.	Blk. Knit	18	339.00 Pair
	SA/40	Powered	3½						50-20		Inc.			7 x 4 x 4	Blk. Plast.	Blk. Mtl.		60.00 Pair
	SA/30	Powered	3						100-20		Inc.			5 x 4 x 4	Blk. Plast.	Blk. Mtl.		35.00 Pair
	HD/100	Computer Speaker	4			1½			60-20		5			9 x 4 x 5	Wht. Plast.	Wht. Mtl.	2	99.99 Pair
	HD/50	Computer Speaker	3½						150-20		4.5			8 x 4 x 4	Wht. Plast.	Wht. Mtl.	2	49.99 Pair
	HD/40	Computer Speaker	3½						150-20					8 x 4 x 4	Wht. Plast.	Wht. Mtl.		29.99 Pair
	HD/30	Computer Speaker	3						170-20		1.5			6 x 4 x 4	Wht. Plast.	Wht. Mtl.	1	29.99 Pair
	HD/20	Computer Speaker	3						190-20					6 x 4 x 4	Wht. Plast.	Wht. Mtl.	1	19.99 Pair
	HD/6	Computer Speaker	(2)4						50-20	75	5		6/4	8 x 5 x 5	Wht. Plast.	Gray Plast.	2	99.99 Pair
	HD/4	Computer Speaker	(2)3½						50-20	75	5		6/4	7 x 4 x 4	Wht. Plast.	Gray Plast.	1	59.99 Pair
	HD/1	Computer Speaker	(2)3						100-20	75	5		6/4	5 x 3 x 4	Wht. Plast.	Gray Plast.	1	39.99 Pair
KRON	K-100.1	Home Th.; Vented Ctr. Ch.	(2)4			½	Dome		65-20 ±3	90	25	8k	4/4.5	20 x 6 x 8	Blk. Paint	Blk. Knit	15	199.00 Each
	K-101.1	Home Th.; Vented Ctr. Ch.	(2)4			(2)¾	Domes		65-21 ±3	91	25	7k	4/4.5	20 x 7 x 9	Blk. Paint	Blk. Knit	15	249.00 Each
	K-350	Vented	5¼			¾	Dome		65-21 ±3	91	25	5k	4/4.5	8 x 11 x 8	Blk. Paint	Blk. Knit	11	199.00 Each
	K-400	Vented	8			1	Dome		45-21 ±3	90	50	5k	4/4	12 x 17 x 12	Blk. Paint	Blk. Knit	30	249.00 Each
	K-200	Home Th.; Inf. Baf.	4			½	Dome		110-20 ±3	90	25	4.5k	4/4.5	5 x 7 x 4	Opt.	Opt., Mtl.	6	199.00 Pair
	K-300	Home Th.; Inf. Baf.	4			¾	Dome		110-21	90	25	4.5k	4/4	5 x 7 x 4	Opt.	Opt., Mtl.	6	299.00 Pair
	KR-608 SW	Home Th.; Vented Subwoof.	(2)8						36-140	89	50	140	4/4	13 x 23 x 17	Blk. Paint	Blk. Knit	45	399.00 Each
	KR-708 SW	Home Th.; Vented Subwoof.	12						33-140	89	50	140	4/4	17 x 18 x 17	Blk. Paint	Blk. Knit	45	449.00 Each
LANCER ELEC-TRONICS	LE-25	Vented	4			¾	Dome		55-20	87	10	3.5k	8/6	8 x 8 x 10	Opt., Oak	Blk. Cloth	8	110.00 Each
	LE-50B	Vented	6½			¾	Dome		49-20	87	10	3k	8/7	9 x 8 x 14	Opt., Oak	Blk. Cloth	12	137.50 Each
	LE-75	Vented	(2)6½			1	Dome		42-20	89	15	3.2k	8/6	8 x 10 x 29	Opt., Oak	Blk. Cloth	30	250.00 Each
	LE-110	Vented	10	4	Cone	1	Dome		32-20	89	25	800,4k	8/6	15 x 12 x 26	Opt., Oak	Blk. Cloth	45	375.00 Each
	Video HTF	Sealed	(2)4			(2)¾	Domes	T	80-20	87	20	4k	8/8	6 x 8 x 15	Opt., Oak	Cloth	12	220.00 Each
	Video HTH	Sealed	(2)4			1	Dome	T	80-20	87	20	4k	8/6	6 x 7 x 15	Blk. Oak	Blk. Cloth	11	200.00 Each
(Continued)	Video HTR	Sealed	(2)4			(2)¾	Domes		70-20	87	20	250,4k	8/8	8 x 7 x 6	Opt., Oak	Cloth	7	440.00 Pair

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MANUFACTURER	Model	Application, Design Principle, Enclosure or System Type	Woofer Diameter, Inches	Midrange Diameter, Inches	Midrange Type	Tweeter Diameter, Inches	Tweeter Type	Separate Level Controls? Woofer=W, Midrange=M, Tweeter=T, Supertweeter=ST	Anechoic Frequency Response, Hz to kHz, ±dB	SPL, 1 Watt/1 Meter, dB	Recommended Minimum Amp Power, Watts/Channel	Crossover Frequencies, Hz	Impedance, Ohms: Nominal/Minimum	Dimensions, Inches (To Nearest Inch)	Finish	Grille Color and Material	Weight, Lbs. Each	Price, $
LANCER ELEC-TRONICS (Continued)	LE-1sw	Bandpass Subwoof.	(2)6½						40-160	88	20	160	8/8	9 x 14 x 20	Blk. Text.		35	250.00 Each
	LE-2sw	Vented Subwoof.	12						30-150	91	25	150	8/6	19 x 24 x 17	Blk. Oak	Blk. Cloth	54	400.00 Each
LEGACY	Whisper	Powered; Controlled Directiv. Array; 2 Towers & Sub.	(4)15	(4)7, 1¼	Cones, Dome	½x4	Ribbon	W,M,T	16-30 ±2	95	400 Inc.	50,300, 4k,12k	8/4	Three Pieces	Opt., Wood	Knit	535 Sys.	14,500. Sys. w/Amp & Xover
	Focus	F.O.C.S.	(3)12	(2)7, 1¼	Cones, Dome	½x4	Ribbon	W,M,T	16-30 ±2	98	10	180,2.8k, 12k	4/4	55 x 16 x 14	Opt., Wood	Knit	170	4850.00 Pair
	Convergence	F.O.C.S.	(2)12	7,1¼	Cone, Dome	½x4	Ribbon	W,M,T	18-30 ±2	96	12	180,2.8k, 12k	4/4	52 x 16 x 14	Opt., Wood	Knit	150	4050.00 Pair
	Signature III	Bipolar; Slot Loaded	(3)10	(2)7, 1¼	Cones, Dome	½x4	Ribbon	W,M,T	20-30 ±2	93	30	100,300, 2.8k,12k	4/4	48 x 12 x 13	Opt., Wood	Knit	120	3196.00 Pair
	Classic	Bipolar	(2)10	7,1¼	Cone, Dome	½x4	Ribbon	W,M,T	22-30 ±2	92	30	200,2k,8k	4/4	44 x 12 x 13	Opt., Wood	Knit	110	2248.00 Pair
	Soundstage	Bipolar Array; Vented	(2)7	7	Cone	(2)1	Domes	M,T	32-22 ±2	93	30	200,800, 3k	4/4	11 x 13 x 40	Opt., Wood	Knit	80	1696.00 Pair
	Protege	Bipolar Array; Vented	(2)7			(2)1	Domes	T	36-22 ±2	95	30	2.8k	4/4	22 x 12 x 12	Opt., Wood	Knit	55	1296.00 Pair
	Super Satellite	Symmetrical Array	(2)6½			1	Dome	T	38-22 ±3	93	30	2.8k	4/4	20 x 11 x 10	Opt., Wood	Knit	40	896.00 Pair
	Reference Satellite	4th Order Butterworth	7			1	Dome	T	40-22 ±2	92	30	2.8k	4/4	13 x 11 x 10	Opt., Wood	Knit	32	748.00 Pair
	Satellite	QB5 Aided	7			1	Dome	T	41-22 ±3	90	30	2.6k	6/4	13 x 11 x 10	Opt., Wood	Knit	28	578.00 Pair
	Mini Monitor	QB5 Aided	5¼			1	Dome	T	59-22 ±2	90	30	3k	6/4	9 x 7 x 7	Opt., Wood	Knit	16	458.00 Pair
	Pressure Zone Subwoofer	Powered Inf. Baf. Subwoof.	12					W	16-100 ±2	100	200 Inc.	45-125 (Var.)	1k	13 x 16 x 20	Opt.	Knit	70	996.00 Each
	Impact Subwoofer	Vented 4th Order Subwoof.	(2)12					W	18-100 ±3	92	30	55,95	8/4	16 x 16 x 27	Opt.	Knit	95	796.00 Each
	Powered Impact Subwoofer	Powered, Vented 6th Order Subwoof.	(2)12					W	16-100 ±2	100	200 Inc.	55-125 (Var.)	1k	16 x 16 x 27	Opt.	Knit	115	1296.00 Each
	Cinema Center Channel	4th Order Butterworth; Ctr. Ch.	(2)7			1	Dome	T	48-22 ±2	96	30	3k	6/4	9 x 10 x 27	Opt.	Knit	40	996.00 Each
	Dialogue	Powered Ctr. Ch.	(2)7			1	Dome	T	48-22 ±3	100	150 Inc.	2.5k	1k	9 x 10 x 27	Blk. Lacq.	Knit	42	799.00 Each
	Powered Monologue	Ctr. Ch.	(2)5¼			1	Dome	T	65-22 ±3	93	15	3.2k	4/4	6 x 8 x 18	Blk. Lacq.	Knit	20	299.00 Each
LEGEND	3000	In-Wall	8½			1	Dome		25-24	91	30	3k	8/	14 x 11	Wht.	Wht.	17	459.00 Pair
	4000	In-Wall	8½			1⅛	Dome		25-30	91	30	3k	8/	14 x 11	Wht.	Wht.	17	559.00 Pair
	1000	In-Wall	6½			1	Dome		35-24	91	30	3k	8/	12 x 9	Wht.	Wht.	7	369.00 Pair
	2000	In-Wall	6½			1⅛	Dome		35-30	91	30	3k	8/	12 x 9	Wht.	Wht.	8	489.00 Pair
	S-1	Subwoof.	(2)10						25-140	90	30	140	4/	14 x 14	Wht.	Wht.	8	600.00 Pair
	S-2	Subwoof.	10						25-140	90	30	140	8/	14 x 14	Wht.	Wht.	8	475.00 Each
	LEG-80	Outdoor Sat.	4			1	Dome		70-20	84	5	2.5k	8/	8 x 5 x 5	Opt.	Opt.	3	185.00 Pair
P. E. LÉON	Junior	Tuned Port	8			1	Cone		45-20 ±3	90	15		8/4		Blk.	Blk.	13	775.00 Pair
	AT 1	Tuned Port	8			¾	Dome		50-20 ±3	90	20		8/4		Blk.	Blk.	24	1360.00 Pair
	Quattro	Tuned Port	(2)5			1	Dome		45-20 ±3	89	20		8/4		Blk.	Blk.	18	1450.00 Pair
	ML2	Tuned Port	(2)7			1	Dome		40-22 ±3	90	20		8/4		Blk.	Blk.	35	1795.00 Pair
	Trilog	Tuned Port	(2)7			1	Dome		35-22 ±2	90	20		8/4		Opt.	Blk.	48	From 2550.00 Pair
	Integrale	Tuned Port	(2)10	5	Cone	¾	Dome		30-22 ±2	89	25		8/4		Opt.	Blk.	83	From 3995.00 Pair
	Epsilon	Tuned Port	(2)7	4	Cone	(2)1	Domes		35-22 ±2	88	50		8/4		Opt.	Blk.	110	From 6575.00 Pair
	M5	Tuned Port	12, (2)8	3	Dome	1	Dome		28-22 ±2	89	50		8/7		Opt.	Blk.	154	11,400. Pair
LINAEUM	Extreme	Ported	7			2	Linaeum		60-30	90	30	3k	4/3	9 x 7 x 14	Blk. Ash	Blk.	15	300.00 Pair
	LFX	Ported	5¼			1¼	Linaeum		70-30	89	60	2.7k	4/3	7 x 7 x 10	Opt.	Blk.	9	From 600.00 Pair
	LS2	Ported	8	6	Linaeum	1¼	Linaeum		35-23	90	60	600	8/5	11 x 9 x 42	Blk. Ash	Blk.	56	895.00 Pair
	1	Ported	8	6	Linaeum	1¼	Linaeum		35-23	90	60	600	8/	11 x 9 x 42	Gloss Blk.	Blk.	59	2500.00 Pair
	3	Ported	10	6	Linaeum	1¼	Linaeum		25-30	91	60	450,15k	8/	14 x 19 x 44	Gloss Blk.	Blk.	83	4800.00 Pair
	9B System	Panels & 2 Subs.	(2)10, 8	(9)6	Linaeum	1¼	Linaeum	W, M/T	20-23	94, 85	30, 100	80,200	6/, 4/	Four Pieces	Gloss Blk.	Blk.	920 Sys.	16,750. Sys.
LINN	Keltik	Isobarik	(2) 9x12	5	Cone	¾	Dome		20-20 ±1		70	Ext.	8/4	10 x 15 x 41	Opt.	Blk. Knit	121	8995.00 Pair
	Kaber	Inf. Baf.	(2)5			¾	Dome		60-20 ±3	87	50	300,2.7k	8/4	7 x 10 x 35	Opt.	Blk. Knit	59	2595.00 Pair
	Keilidh	Inf. Baf.	(2)6			¾	Dome		50-20 ±2	87	50			8 x 10 x 33	Opt.	Blk. Knit	37	1295.00 Pair
	Index	Inf. Baf.	6			¾	Dome		70-20 ±3	87	50	3.5k	8/6	8 x 9 x 17	Blk. Vnl.	Blk. Knit	17	595.00 Pair
	Tukan	Ported	5			¾	Dome		80-20 ±3	87	30		8/	7 x 7 x 12	Blk. Wal.	Blk. Knit	11	750.00 Pair
	Sekrit	In-Wall/On-Wall	6			¾	Dome		70-20 ±3	87	30		4/	8 x 4 x 17			7	
	Centrik	Inf. Baf.; Ctr. Ch.	(2)6			¾	Dome		65-20 ±3	87	30		4/	8 x 10 x 20				
DAVID LUCAS, INC.	Audiocell-P Double	ES							30-35 ±3	87	30		8/4	26 x 40 x 2	Alum.	Blk. Knit	38	1995.00 Pair
	Audiocell-P	ES							30-35 ±3	90	30		8/4	26 x 80 x 2	Alum.	Blk. Knit	166	4385.00 Pair w/Stands
	Audiocell-A (w/Controller)	ES							30-35 ±2	87	60		8/2	26 x 40 x 2	Alum.	Blk. Knit	76	2790.00 Pair
	Audiocell-A Double (w/Controller)	ES							30-35 ±2	90	60		8/2	26 x 80 x 2	Alum.	Blk. Knit	166	5180.00 Pair w/Stands
	Ballistic Bass (w/Controller)	Hybrid ES Subwoof.	(8)10, (2) 26x40						15-125 ±3	86	200		8/3	26 x 80 x 18	Alum.	Blk. Knit	300	5350.00 Pair w/Xover & Stands
	AE-1	Dipole	(4)12			1	Dipole Dome	T	26-40 ±3	88	75	4k	8/4	15 x 60 x 4	Oak	Blk. Knit	70	1995.00 Pair
MACH 1 ACOUSTICS (Continued)	M-One	Inf. Baf.	5			1	Dome		80-20 ±3	88	30		8/4	8 x 12 x 9	Blk.	Blk. Knit	15	995.00 Pair
	M-Two	Inf. Baf.; D'Appolito	5			1	Dome		80-20 ±3	92	20		6/3	8 x 18 x 9	Blk.	Blk. Knit	20	1495.00 Pair
	M-Two.Five	Inf. Baf.; D'Appolito	6½			1	Dome		70-20 ±3	92	20		6/3	10 x 21 x 10	Blk.	Blk. Knit	30	2495.00 Pair

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LOUDSPEAKERS

MANUFACTURER	Model	Application, Design Principle, Enclosure or System Type	Woofer Diameter, Inches	Midrange Diameter, Inches	Midrange Type	Tweeter Diameter, Inches	Tweeter Type	Separate Level Controls? Woofer=W, Midrange=M, Tweeter=T, Supertweeter=ST	Anechoic Frequency Response, Hz to kHz, ±dB	SPL, 1 Watt/1 Meter, dB	Recommended Minimum Amp Power, Watts/Channel	Crossover Frequencies, Hz	Impedance, Ohms: Nominal/Minimum	Dimensions, Inches (To Nearest Inch)	Finish	Grille Color and Material	Weight, Lbs. Each	Price, $
MACH 1 ACOUSTICS (Continued)	M-Three	Inf. Baf.	10	5	Cone	1	Dome		30-20 ±3	88	50		8/4	12 x 48 x 16	Opt., Oil. Wood	Blk. Knit	110	3495.00 Pair
	M-Four.Five	Inf. Baf.	(2)10	(2)5	Cones	(2)1, 2½	Domes, Planar Ribbon		30-35 ±3	92	30		4/2	12 x 48 x 16	Opt., Oil. Wood	Blk. Knit	125	5995.00 Pair
	DM-5	Inf. Baf.	5			1¼	Inv. Dome		80-25 ±3	88	30		8/4	8 x 12 x 9	Opt.	Opt.	15	3495.00 Pair
	DM-10	Inf. Baf.	9	4	Inv. Dome	1	Inv. Dome		40-40 ±3	88	50		6/3	11 x 44 x 14	Opt.	Opt.	110	7995.00 Pair
	DM-10 Signature	Inf. Baf.	10	5	Cone	1	Inv. Dome		30-40 ±3	88	50		8/4	12 x 48 x 16	Opt.	Opt.	135	10,995. Pair
	DM-100	Inf. Baf.	(2)10	(2)5	Cones	(2)1¼, 3	Inv. Domes, Ribbon		30-40 ±3	92	30		4/2	12 x 48 x 16	Opt.	Opt.	145	18,995. Pair
	DM-1000 System	Powered; 2 Floor-Standing Sats. & 2 Subs.	15,10	(2)5	Cones	(2)1¼, 3	Inv. Domes, Ribbon		20-40 ±3	88	Inc.			Four Spkrs., Four Amps, Two Xovers	Opt.	Opt.	1000 Sys.	149,995. Sys.
MADISOUND	MDY-3	Aperiodic	6½			1	Dome		50-20	88	50	2.5k	6/5	16 x 9 x 12	Opt., Oak	Blk. Knit	24	Kit, 535.00 Pair
	Sub II	Aperiodic Subwoof.	12						36-120	89	100	120	4/3		Blk. Oak	Blk. Knit	68	Kit, 375.00 Pair
	Sledgling	Sealed	6½			¾	Dome			90		3.2k	4/3.5	9 x 12 x 6	Opt.	Blk. Knit	12	Kit, 150.00 Pair
	Cygnet	Vented	8			1	Dome		40-18 ±3	87	30	3k	8/	12 x 19 x 11	Opt., Oak	Blk. Knit	30	Kit, 375.00 Pair
	Infrabass	Vented Subwoof.	(2)10						35-120 ±3	89	50	120	8/6.2	29 x 18 x 16	Opt., Oak	Blk. Knit	70	Kit, 415.00 Each
	WS006	In-Wall	6			1	Dome		45-20 ±3	90	40	3k	8/6	12 x 9 x 4	Wht.	Wht. Mtl. Mesh	5	140.00 Pair
	WS008A	In-Wall	8			1	Dome		35-20 ±6	89	30	2.8k	8/6	10 x 10 x 4		Wht.	4	248.00 Pair
MAGNEPAN	SMG c	Dipole	370 Sq. In.			1½x38	Quasi Ribbon	T	50-26 ±3	87	40	900	4/4	17 x 48 x 2	Opt.	Opt.	30	690.00 Pair
	MG.6/QR	Dipole	420 Sq. In.			1½x40	Quasi Ribbon	T	45-26 ±3	85	50	900	4/4	19 x 50 x 2	Opt.	Opt.	35	995.00 Pair
	MG1.5/QR	Dipole	480 Sq. In.			1½x52	Quasi Ribbon	T	40-26 ±3	85	50	900	4/4	19 x 64 x 2	Opt.	Opt.	45	1350.00 Pair
	MG2.7/QR	Dipole	620 Sq. In.	98 Sq. In.	Planar Mag.	1½x56	Quasi Ribbon	M,T	34-26 ±3	87	75	600,950	4/4	22 x 71 x 2	Opt.	Opt.	56	1995.00 Pair
	MG3.5/R	Dipole	620 Sq. In.	170 Sq. In.	Planar Mag.	⅛x60	Ribbon	T	34-40 ±3	86	75	250,1k	4/3	24 x 71 x 2	Opt.	Opt.	68	3150.00 Pair
	MG-20	Dipole	880 Sq. In.	3x48	Quasi Ribbon	⅛x60	Ribbon	T	20-40 ±3	87	100	150,3k	4/3	29 x 79 x 2	Opt.	Opt.	125	9200.00 Pair
	MG-10	Dipole	340 Sq. In.			1½x55	Quasi Ribbon	T	80-26 ±3	86	50	1.1k	4/4	11 x 63 x 2	Opt.	Opt.	28	1175.00 Pair
MANLEY LABS	ML10	Ported; Dual Concent.	10			1½	Horn	T	55-20 ±3	90	50	1.9k	8/4	21 x 15 x 10	Opt., Wood		49	2095.00 Pair
MARQUIS ELEC-TRONICS	Monitor Seven	Sealed	6½			1	Dome		60-20	85	20	3.5k	8/7	9 x 9 x 15	Wal.	Blk. Knit	16	495.00 Pair
	Ducote Ten		10			1	Dome		42-20	90	30	2k	8/5	15 x 12 x 25	Wal.	Blk. Knit	46	1100.00 Pair
	Reference One	Sealed Sat. & Motional Feedback Woofer	15	(2)5¼	Cones	1	Dome		20-20	89	50, 100	125,3.5k	4/3	Three Pieces	Blk. Lacq.	Blk. Knit	300 Sys.	5600.00 Sys.
MARTIN-LOGAN	Stylos	In-Wall	6½			9x39	ES		50-20 ±3	88		700		63 x 10 x 5	Opt.	Opt.	40	2750.00 Pair
	Logos	Ctr. Ch.; Inf. Baf.	6½	(2) 15x9	ES	1	Dome		50-20 ±3	90		200,5k	4/3	11 x 41 x 12	Opt.	Opt.	40	1750.00 Each
	The Statement	ES & Woofer	(4)12			36x72	ES	W,T	16-22 ±1.5	90	100	100	6/3	Two Pieces Per Side	Opt.	Opt.	2000 Sys.	60,000. Sys. w/Xover
	The Monolith IIIXb	ES & Inf. Baf. Subwoof.	12			24x48	ES	W,T	28-24 ±2	90	75	125	6/2	74 x 27 x 12	Opt.	Opt.	265 Sys.	9000.00 Pair w/Xover
	The Monolith IIIp	ES & Inf. Baf. Subwoof.	12			24x48	ES	W,T	30-24 ±2	90	75	125	4/2	Two Pieces Per Side	Opt.	Opt.	272 Sys.	6500.00 Sys. w/Xovers
	The Quest	ES & Inf. Baf. Subwoof.	12			18x48	ES	W,T	28-24 ±2	90	100	150	6/2	73 x 19 x 18	Opt.		125	3995.00 Pair
	The Sequel II	ES & Inf. Baf. Subwoof.	10			12x48	ES	W	30-24 ±2	89	50	250	6/2	14 x 72 x 13	Opt.		100	2995.00 Pair
	The CLS II	ES	24x48						45-20 ±2	85	100		6/1.5	28 x 58 x 14	Opt.		75	3500.00 Pair
	Aerius	ES & Inf. Baf. Woofer	8			9½x40	ES		40-20 ±3	89	60	500	4/2	55 x 10 x 13	Blk.	Blk.	55	1995.00 Pair
MASTER-CRAFT AUDIO	Black Diamond	Ac. Sus.	(2)8			1	Dome	T	37-27 ±3	91	30	1.2k,3.3k	6/	30 x 15 x 8	Blk. Oak	Blk. Knit	44	1549.00 Pair
	Black Ruby	Ac. Sus.	8			1	Dome	T	40-27 ±3	89	30	3.1k	8/	12 x 6 x 26	Blk. Oak	Blk. Knit	30	1159.00 Pair
	Black Pearl	Ac. Sus.	8			1	Dome		50-22 ±3	91	20	3.1k	8/	14 x 10 x 8	Blk. Oak	Blk. Knit	21	599.00 Pair
	Black Emerald	Ac. Sus. Subwoof.	12					W	28-150 ±3	89	50	150	8/	30 x 15 x 10	Blk. Oak		42	749.00 Each
	Music Monitor	Ac. Sus.	10			1	Dome		40-22 ±3	92	20	2.5k	8/	26 x 15 x 11	Oak	Blk. Knit	30	699.00 Pair
MAVRICK	Ultimate Reference Signature One	Contained Rear Wave & Bandpass Subwoof.	(2)18	(16)	Ribbons		Ribbon		15-44 ±2	90	100		5/3.5	Six Pieces	Opt.	Blk. Knit		44,000. Sys.
MBL	101	Omni; Sealed							38-70	80	200	600,3.5k	8/4	16 x 44 x 16	Piano Blk.	Blk. Mtl.	77	29,000. Pair
	300	Vented	(3)5	5,2	Cone, Dome	⅞	Dome		28-45	86	110	250,850, 3.5k	8/4	8 x 10 x 45	Opt., Lacq.	Blk. Cloth	49	9705.00 Pair
	301	Vented	(2)5	2	Dome	⅞	Dome		29-45	85	80	120,800, 4k	8/4	8 x 10 x 45	Opt., Lacq.	Blk. Cloth	33	5472.00 Pair
	311C	Vented	5	2	Dome	⅞	Dome		38-45	84	50	150,700, 3.5k	8/4	8 x 10 x 17	Opt., Lacq.	Blk. Cloth	13	3855.00 Pair
	321	Vented	5			(2)1	Domes		43-34	84	40	180,2.5k	8/4	7 x 10 x 14	Opt., Lacq.	Blk. Cloth	9	2013.00 Pair
	201	Powered, Vented Subwoof.	12					W	18-96		Inc.	48/68/96 (Sel.)	22k	16 x 16 x 20	Lacq.	Blk. Mtl.	66	4791.00 Each
	211	Powered, Vented Subwoof.	10					W	18-140		Inc.	100/140/700 (Sel.)	22k	16 x 19 x 18	Lacq.	Blk.	55	2802.00 Each

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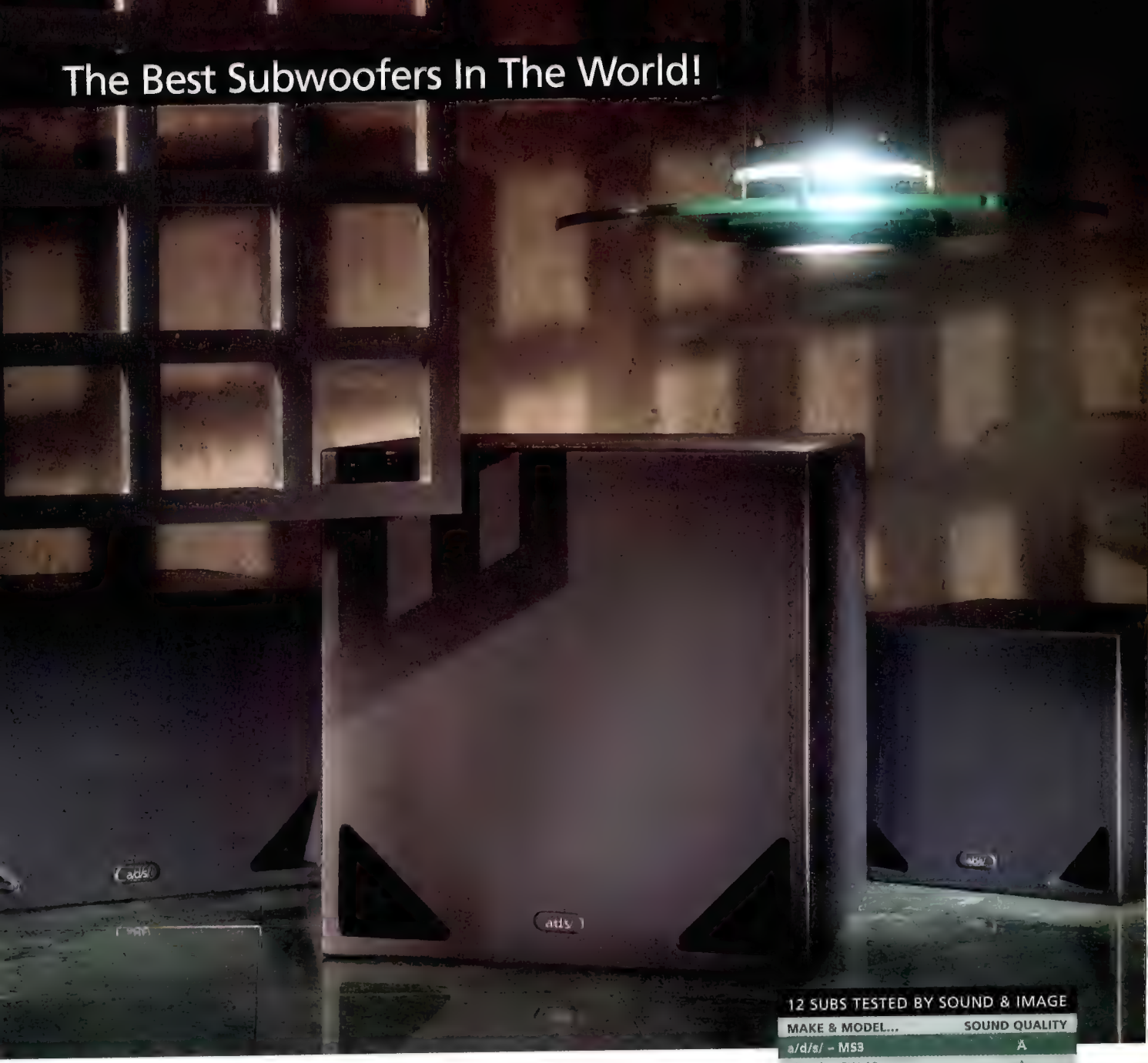
LOUDSPEAKERS

MANUFACTURER	Model	Application, Design Principle, Enclosure or System Type	Woofer Diameter, Inches	Midrange Diameter, Inches	Midrange Type	Tweeter Diameter, Inches	Tweeter Type	Separate Level Controls? Woofer=W, Midrange=M, Tweeter=T, Supertweeter=ST	Anechoic Frequency Response, Hz to kHz, ±dB	SPL, 1 Watt/1 Meter, dB	Recommended Minimum Amp Power, Watts/Channel	Crossover Frequencies, Hz	Impedance, Ohms: Nominal/Minimum	Dimensions, Inches (To Nearest Inch)	Finish	Grille Color and Material	Weight, Lbs. Each	Price, $
MB QUART	Quart 250	Indoor/Outdoor; Inf. Baf.	5¼			½	Dome		78-22		50	3.2k	4/	8 x 10 x 4	Fbgls.	Opt.		329.00 Pair
	Quart One	Bass Ref.	6½			1	Dome		49-32		60	2.8k	4/	9 x 14 x 10	Opt.	Opt.	13	399.00 Pair
	Quart Two XL	Bass Ref.	6½			1	Dome		42-32		80	2.8k	4/	9 x 33 x 10	Opt.	Opt.	24	549.00 Pair
	Quart Three	Bass Ref.	(2)6½			1	Dome		33-32		90	120	4/	9 x 36 x 10	Opt.	Opt.	32	799.00 Pair
	Quart 500	Bass Ref.	8			1	Dome				110		4/	18 x 11 x 12	Opt.		23	799.00 Pair
	Quart 502	Bass Ref.	8			1	Dome		35-22	90	15	3.1k	4/4	19 x 12 x 12	Opt.	Opt.	30	849.00 Pair
	Quart 600	Bass Ref.	8			1	Dome				110		4/	32 x 10 x 11	Opt.		35	999.00 Pair
	Quart 1000	Bass Ref.	8	6½	Cone	1	Dome				140		4/	40 x 11 x 12	Opt.		52	1499.00 Pair
	Quart 1600	Bass Ref.	(2)6½			1	Dome				140		4/	43 x 13 x 15	Opt., Wood		44	1999.00 Pair
	Quart 2000	Bass Ref.	(2)8	(2)5¼	Cones	1	Dome				200		4/	48 x 11 x 14	Opt.		73	2799.00 Pair
	Quart 90M	In-Wall; Bass Ref.	8			1	Dome				35		4/	12 x 10 x 3	Wht.	Wht.		649.00 Pair
	80M	In-Wall; Bass Ref.	5¼			½	Dome		75-22	87	15	45	8/6	9 x 7 x 3	Wht.	Wht.	2	329.00 Pair
	CTR	Bass Ref.	5¼			¾	Dome		70-22	87	15	3k	6/6		Blk.	Blk.	8	229.00 Each
	SUB Ten	Powered Subwoof.	10					W	38-150	89	Inc.	50-150 (Adj.)		13 x 15 x 15	Blk.	Blk.	40	479.00 Each
	Point Five	Ac. Sus.	6½			¾	Dome		68-22	87	15	2.5k	6/6	12 x 9 x 8	Blk.	Blk.	8	From 299.00 Pair
McINTOSH	WS 210	In-Wall; Inf. Baf.	6			1	Dome		60-22	87	40	1.8k	4/		Mtl.	Wht.		500.00 Pair
	WS 220	In-Wall; Inf. Baf.	8			1	Dome						4/		Mtl.	Wht.		1000.00 Pair
	LS 310	Inf. Baf.	8			1	Dome		58-22 ±2	87	50	2.5k	4/	19 x 11 x 11	Opt., Wood	Blk.	49	1000.00 Pair
	LS 330	Inf. Baf.	(2)8			1	Dome		55-22 ±2	88	75	3.5k	4/	36 x 13 x 12	Opt., Wood	Blk.	57	2000.00 Pair
	LS 350	Inf. Baf.	(2)10	5	Cone	1	Dome		45-22 ±2	89	100	450,2.5k	4/	44 x 16 x 13	Opt., Wood	Blk.	88	3000.00 Pair
	XRT 24	Inf. Baf.	(2)10	8	Cone	(16)1	Domes		36-22 ±2	88	200	250,1.5k	4/	84 x 15 x 19	Opt., Wood	Blk.	130	7500.00 Pair
	XRT 26	Inf. Baf.	(2)12	8	Cone	(23)1	Domes		32-22 ±2	87	200	250,1.5k	4/	44 x 16 x 86	Opt., Wood	Blk.	190	12,000. Pair
	XR 290	Inf. Baf.	(4)12	(12)5	Cones	(24)1	Domes		20-22 ±2	87	200	400,1.3k	8/	83 x 29 x 13	Opt., Wood	Blk.	348	25,000. Pair
	HT-1	THX; Front; Inf. Baf.	(2)8			(3)1	Domes		55-22 ±2	89	100	1.4k	4/	23 x 16 x 11	Opt., Wood	Blk.	42	1000.00 Each
	HT-2	THX; Vented Subwoof.	(2)12						42-200 ±2	91	100		4/	21 x 30 x 20	Opt., Wood		91	1500.00 Each
	HT-3	THX Surround; In- or On-Wall Dipole	(2)5			(2)1	Domes		85-12		75	1.5k	4/	16 x 16 x 6	Wht.		10	2000.00 Pair
	HT-4	Home Th.; Ctr. Ch.; Inf. Baf.	(2)6½			(3)1	Domes		60-22 ±2		91	1.25k	4/	8 x 21 x 11	Opt., Wood	Blk.	23	800.00 Each
MERET AUDIO	Re	Ported	7			1	Inv. Dome		70-20 ±1.5	88	40		8/6	17 x 9 x 18	Opt.	Blk. Knit	51	From 2600.00 Pair
	Ay	Ported	9			1	Inv. Dome		50-20 ±1.5	88	40		8/6	43 x 11 x 31	Opt., Wood Ven.	Blk. Knit	145	From 4200.00 Pair
	Ankh	Ported	5			1	Dome		77-20 ±1.5	87	40		8/6	14 x 8 x 13	Opt.	Blk. Knit	35	From 2100.00 Pair
MERIDIAN	DSP6000 (with remote control)	Powered	(4)8	6½	Cone	1	Dome		22-21	112 Max	Inc.	200,2.6k		Two Pieces Per Side	Blk. Lacq.	Blk. Knit	188 Side	15,000. Pair
	DSP5000 (with remote control)	Powered	6½	6½	Cone	1	Dome		35-21	108 Max	Inc.	2.6k		35 x 8 x 12	Blk. Ash	Blk. Knit	69	4990.00 Pair
	M60II	Powered	6½	6½	Cone	1	Dome	W,M,T	45-21	108 Max	Inc.	2.6k		35 x 8 x 12	Blk. Ash	Blk. Knit	68	2995.00 Pair
	M30	Powered	6½			1	Dome	W,M,T	45-20	106 Max	Inc.	2.6k		16 x 7 x 12	Blk. Ash	Blk. Knit	35	1990.00 Pair
MERLIN MUSIC SYSTEMS	EXL I	Vented	6½			1	Dome	T	45-19 ±3	86	30	2.7k	8/4	11 x 11 x 38	Opt.	Blk. Knit	50	1700.00 Pair
	EXL II	Vented	8			1	Dome	T	38-20 ±3	90	30	2.2k	8/4	12 x 12 x 42	Opt.	Blk. Knit	77	2200.00 Pair
	EXL III	Vented	8	4½	Cone	1	Dome	M,T	33-20 ±3	88	50	500,3k	8/4	13 x 16 x 45	Opt.	Blk. Knit	120	3600.00 Pair
	EXL IV	Vented	(2)8	(2)4½	Cones	1	Dome	M,T	30-20 ±3	89	50	500,3k	8/4	13 x 16 x 62	Opt.	Blk. Knit	180	5800.00 Pair
	Pendragon III	Vented	8	4½	Cone	1	Dome	M,T	33-20 ±3	88	50	500,3k	8/4	14 x 17 x 48	Opt.	Blk. Knit	160	7100.00 Pair
	Excalibur III	Vented	(2)8	(2)4½	Cones	1	Dome	M,T	30-20 ±3	89	100	500,3k	8/4	14 x 17 x 64	Opt.	Blk. Knit	250	9200.00 Pair
	VSM	Vented	6½			1	Dome	No	55-20 ±1.75	88	50	2.1k	8/5.6	9 x 11 x 43	Blk. Lacq.	Blk.	90	3500.00 Pair
METAPHOR ACOUSTIC DESIGNS	Metaphor 2	Ported	(2)7	6½	Cone	1	Inv. Dome		35-25	91	30		4.5/ 3.6	43 x 17 x 12	Cherry	Blk. Knit	122	5990.00 Pair
	Metaphor 5	Ported	8	6½	Cone	1	Inv. Dome		35-23	91	30		4.5/ 3.5	39 x 15 x 11	Cherry	Blk. Knit	85	2990.00 Pair
METAXAS AUDIO SYSTEMS	Emperor	ES							15-25 ±5	96	50	80	6/4	71 x 48 x 2	Gloss	Opt., Blk.	125	32,000. Pair
	Empress	ES							30-22 ±5	86	50		6/4	60 x 20 x 2	Gloss	Opt., Blk.	40	7000.00 Pair
	Czar	ES							20-25 ±5	92	50	80	6/4	71 x 32 x 3	Gloss	Opt., Blk.	90	15,000. Pair
MICHAEL GREEN DESIGNS	Chameleon II	Bass Ref.	8			1	Dome		25-20 ±3	89	50			42 x 12 x 17	Opt.	Blk. Knit	118	4450.00 Pair
	Chameleon III	Bass Ref.	8			1	Dome		25-20 ±3	89	50		8/4	42 x 12 x 17	Opt.	Blk. Knit	138	5700.00 Pair w/Xover
MIRAGE	MBS	A/V; 3rd Order Sealed Bipolar	(2)4½			(2)½	Domes		120-20 ±3	88	20	3k	8/6	11 x 7 x 5	Opt.	Opt.	7	350.00 Pair
	MCC	A/V; B4 Dual Vented Ctr. Ch.	(2)4½			½	Dome		60-20 ±3	86	15	2.5k	12/8	6 x 20 x 8	Blk. Ash	Blk. Knit	15	170.00 Each
	M-1si	Bipolar	(2)8	(2)4½	Cones	(2)1	Hybrid Domes		25-23 ±2	86	200	300,2k	6/4	60 x 20 x 10	Blk. Gloss	Blk.	185	5500.00 Pair
	M-3si	Bipolar	10	(2)4½	Cones	(2)1	Hybrid Domes		30-23 ±2	87	100	350,2k	7/4	53 x 18 x 9	Blk. Gloss	Blk.	135	3000.00 Pair
	M-5si	Bipolar	(2)6½			(2)1	Hybrid Domes		32-23 ±2.5	87	100	2k	6/4	49 x 16 x 8	Blk. Gloss	Blk.	85	1800.00 Pair
	M-7si	Bipolar, Vented	8	5		1	Hybrid Dome		35-23 ±3	88	50	500,2k	6/4	45 x 14 x 7	Blk. Gloss	Blk.	80	1300.00 Pair
	M-990	Bipolar, Vented	(2)6½	5		1	Dome		35-22 ±3	88	50	500,2k	6/4	44 x 10 x 11	Opt.	Blk.	70	From 1300.00 Pair
	M-790	Bipolar, Vented	8	5		1	Dome		38-22 ±3	87	50	500,2k	6/4	39 x 10 x 11	Opt.	Blk.	60	1000.00 Pair
	M-490	Bass Ref.	8			1	Dome		40-22 ±3	86	50	2k	6/4	19 x 10 x 11	Opt., Wood	Blk.	28	600.00 Pair

(Continued)

The Best Subwoofers In The World!



12 SUBS TESTED BY SOUND & IMAGE	
MAKE & MODEL...	SOUND QUALITY
a/d/s/ – MS3	A
Klipsch – SW-12	A
Janis – System 3A	A
Velodyne – VA1012	B+
M&K – 90	B+
PSB – Subsonic II	B+
Triad – Thunder Silver	B+
Sonance – DL15	B
Energy – AS-180	B-
Kinergetics – 102V	B-
Infinity – SSW 10	C+
Sound Dynamics – A SUB-15	C+

Excerpted from Sound & Image Magazine, Summer 1994, "Sub-Mission." Text by Tom Nousaine. Text used with permission. For a complete test report, contact Sound & Image Magazine at 212.767 6020

"...Sonically, the MS3 had an exceptionally full sound that was absolutely thrilling to hear."

"...This sub also added a great deal of clean and subtle depth to orchestral music that has lots of lows."

"...*Everything* sounded great with this sub, which went all the way down to 23 Hz in my living room ... and blasted out 104 dB SPL when playing solo."

"...A *bravura* performance."

—Tom Nousaine, Sound & Image Magazine

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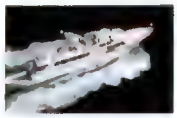
MANUFACTURER	Model	Application, Design Principle, Enclosure or System Type	Woofer Diameter, Inches	Midrange Diameter, Inches	Midrange Type	Tweeter Diameter, Inches	Tweeter Type	Separate Level Controls? Woofer=W, Midrange=M, Tweeter=T, Supertweeter=ST	Anechoic Frequency Response, Hz to kHz, ±dB	SPL, 1 Watt/1 Meter, dB	Recommended Minimum Amp Power, Watts/Channel	Crossover Frequencies, Hz	Impedance, Ohms: Nominal/Minimum	Dimensions, Inches (To Nearest Inch)	Finish	Grille Cloth and Material	Weight, Lbs. Each	Price, $
MIRAGE (Continued)	M-290	Bass Ref.	6½			1	Dome		45-22 ±3	86	50	2k	6/4	16 x 9 x 9	Opt., Wood	Blk.	17	400.00 Pair
	M-90i	Bass Ref.	5½			½	Dome		60-20 ±3	86	30	3.5k	6/4	12 x 7 x 8	Opt.	Opt.	20	200.00 Pair
	M-190i	Bass Ref.	6½			½	Dome		48-23 ±3	87.5	30	2.3k	6/4	14 x 8 x 9	Opt.	Opt.	22	250.00 Pair
	BPSS-210	Powered, Sealed Servo Bipolar Subwoof.	(2)10					SW	18-150		250 Inc.	42-150 (Var.)		18 x 24 x 17	Blk. Gloss	Blk.	85	2200.00 Each w/Xover
	PS-12-180	Powered Subwoof.	12					W	23-150 +0,-3		Inc.	Var.		18 x 18 x 20	Blk. Ash	Blk.		750.00 Each
	PS-12-90	Powered Subwoof.	12					W	28-150 +0,-3		Inc.	Var.		17 x 16 x 16	Blk. Ash	Blk.		550.00 Each
	MiDS-6.5	In-Wall	6½			1	Dome		45-22 ±3	87	5	2k	8/6	9 x 13 x 3	Wht.	Wht.	4	200.00 Each
	MiDS-5.25	In-Wall; Coaxial	5¼			½	Dome		60-20 ±3	86	5	3.5k	8/6	7 x 7 x 3	Wht.	Wht.	2	125.00 Each
	MC-Si	Bass Ref.; Ctr. Ch.	(2)5¼			1	Dome		45-23 ±3	86	50	2k	8/6	8 x 19 x 12	Blk. Gloss	Blk.	25	600.00 Each
MISSION	760i	Bass Ref.	5¼			¾	Dome		60-20 ±2.5	89	10		6/	12 x 8 x 8	Blk. Ash	Blk. Knit		279.00 Pair
	761i	Bass Ref.	(2)5¼			¾	Dome		55-20 ±2.5	89	20		8/	15 x 8 x 10	Blk. Ash	Blk. Knit		389.00 Pair
	762i	Bass Ref.	8			¾	Dome		45-20 ±2.5	92	20		8/	20 x 10 x 12	Blk. Ash	Blk. Knit		499.00 Pair
	763i	Bass Ref.	8			¾	Dome		42-20 ±2.5	92	20		8/	31 x 10 x 11	Blk. Ash	Blk. Knit		769.00 Pair
	765i	Bass Ref.	(2)8			1	Dome		35-20 ±1.5	93	20		4/	38 x 11 x 14	Blk. Ash	Blk. Knit		1199.00 Pair
	753	Inf. Baf., Bass Ref.	(4)5¼			1	Dome		40-20 ±1.5	90	30			35 x 9 x 13	Blk. Rswd.	Blk. Knit		1799.00 Pair
	752	Bass Ref.	7½			1	Dome		45-20 ±1.5	91	30			35 x 9 x 8	Blk. Rswd.	Blk. Knit		1199.00 Pair
	751	Bass Ref.	5¼			1	Dome		55-20 ±1.5	91	30			13 x 8 x 11	Blk. Rswd.	Blk. Knit		799.00 Pair
M & K SOUND	MX-90	Powered Push-Pull Ac. Sus. Subwoof.	(2)12					W	20-125 ±2		125 Inc.	50-125 (Adj.)	200/ 15k	23 x 16 x 20	Opt., Wood	Blk. Knit	70	995.00 Each
	MX-80	Powered Push-Pull Ac. Sus. Subwoof.	(2)12					W	20-125 ±2		75 Inc.	50-125 (Adj.)	200/ 15k	23 x 16 x 18	Opt., Wood	Blk. Knit	64	850.00 Each
	MX-70	Powered Push-Pull Ac. Sus. Subwoof.	(2)8					W	25-125 ±2		125 Inc.	50-125 (Adj.)	200/ 15k	18 x 10 x 14	Blk.	Blk. Knit	48	850.00 Each
	V-90	Powered Ac. Sus. Subwoof.	12					W	25-125 ±2		90 Inc.	50-125 (Adj.)	200/ 15k	18 x 16 x 17	Opt., Wood	Blk. Knit	50	750.00 Each
	S-90	Ac. Sus.; Sat.	6½			1	Dome	M,T	72-20 ±2	90	10	2k	4/4	12 x 12 x 10	Opt., Wood	Blk. Knit	18	795.00 Pair
	MX-5000 THX	THX; Powered Push-Pull Ac. Sus. Subwoof.	(2)12					W	18-125		400 Inc.		200/ 15k	24 x 16 x 26	Opt., Wood	Blk. Knit	115	2195.00 Each
	S-5000 THX	THX; Trans. Line; Sat.	(2)6½			(2)1	Domes	M,T	72-20 ±2	94	25	2k	4/4	24 x 12 x 12	Opt., Wood	Blk. Knit	55	995.00 Each
	SS-500 THX	THX Surround; Ac. Sus.; Sat.	(2)5			(2)1	Domes		80-20 ±2	90	10	2k	4/4	16 x 7 x 7	Opt., Wood	Blk. Knit	25	1450.00 Pair
	S-100B	Ac. Sus.; Sat.	(2)5			(3)1	Domes	M,T	77-22 ±2	93	7.5	2k	4/4	12 x 11 x 9	Blk.	Blk. Knit	22	995.00 Pair
	V-100	Powered Ac. Sus. Subwoof.	12					W	20-125 ±2		200 Inc.	50-125 (Adj.)	200/ 15k	18 x 16 x 18	Opt., Wood	Blk. Knit	65	995.00 Each
	MX-100	Powered Push-Pull Ac. Sus. Subwoof.	(2)12					W	20-125 ±2		200 Inc.	50-125 (Adj.)	200/ 15k	23 x 16 x 20	Opt., Wood	Blk. Knit	78	1295.00 Each
	MX-2000	Powered Push-Pull Ac. Sus. Subwoof.	(2)12					W	20-125 ±2		300 Inc.	50-125 (Adj.)	200/ 15k	23 x 19 x 26	Opt., Wood	Blk. Knit	105	1795.00 Each
	MX-1000CC	Ctr. Ch. & Powered Ac. Sus. Subwoof.	(2)12	(2)5	Cones	(3)1	Domes	W,M,T	20-22 ±2	93	150 Inc., 7.5 Ext.	50-125 (Adj.), 2k	200/ 15k, 4/4	26 x 28 x 25	Blk.	Blk. Knit	135	1795.00 Each
	MX-1000	Powered Ac. Sus. Subwoof.	(2)12					W	20-125 ±2		150 Inc.	50-125 (Adj.)	200/ 15k	26 x 28 x 24	Blk.	Blk. Knit	115	1295.00 Each
	S-1C	Push-Pull Ac. Sus.; Sat.	(2)5			(2)1	Domes	M,T	77-22 ±2	93	7.5	2k	4/4	21 x 8 x 11	Opt., Wood	Blk. Knit	18	1495.00 Pair
	S-80	Ac. Sus.; Sat.	5			1	Dome	M,T	85-22 ±2	90	10	2k	4/4	11 x 8 x 7	Opt., Wood	Blk. Knit	9	575.00 Pair
	SX7	Ac. Sus.; Sat.	4			¾	Dome		100-20 ±2	87	5	2k	4/4	8 x 5 x 5	Opt., Mtl.	Mtl.	6	290.00 Pair
	V3B	Powered Ac. Sus. Subwoof.	12					W	24-125 ±2		75 Inc.	50-125 (Adj.)	200/ 15k	18 x 18 x 16	Blk.	Blk. Knit	38	650.00 Each
	VX4	Powered Ac. Sus. Subwoof.	12					W	35-125 ±2		50 Inc.	50-125 (Adj.)	200/ 15k	18 x 18 x 15	Blk.	Blk. Knit	33	495.00 Each
	VX7	Powered Ac. Sus. Subwoof.	8					W	40-125 ±2		50 Inc.	90-180 (Adj.)	200/ 15k	10 x 14 x 11	Blk.	Blk. Knit	21	450.00 Each
MONITOR AUDIO	Monitor 1 Gold	Ported	4½			¾	Dome	No	65-26 ±3	88	15		8/	10 x 6 x 6	Blk.	Blk. Knit	6	299.00 Pair
	Monitor 7 Gold	Ported	4½			¾	Dome	No	60-26 ±3	88	15		8/	14 x 7 x 7	Blk.	Blk. Knit	8	399.00 Pair
	Monitor 9 Gold	Inf. Baf.	6			1	Dome	No	55-26 ±3	88	15		8/	15 x 8 x 8	Blk.	Blk.	11	499.00 Pair
	Monitor 14 Gold	Inf. Baf.	6			¾	Dome	No	35-24 ±3	88	15		8/	30 x 8 x 9	Blk.	Blk. Knit	40	899.00 Pair
	CC200	D'Appolito	4½			¾	Dome	No	65-26 ±3	88	15		8/	6 x 17 x 7	Opt., Wood	Blk. Knit	10	349.00 Each
	MA100 Gold	Ported	4½			¾	Dome	No	60-26 ±3	88	15		8/	10 x 6 x 6	Opt., Wood	Blk. Knit	6	499.00 Pair
	MA700 Gold	Ported	6½			1	Dome	No	45-30 ±3	89	20		8/	14 x 9 x 10	Opt., Wood	Blk. Knit	18	999.00 Pair
	MA800 Gold	Ported	6½			1	Dome	No	40-30 ±3	89	20		8/	20 x 9 x 10	Opt., Wood	Blk. Knit	29	1499.00 Pair
	MA1200 Gold	Ported	6			1	Dome	No	35-30 ±3	89	15		8/	36 x 8 x 10	Opt., Wood	Blk. Knit	37	1999.00 Pair
	Studio 2	Ported	4½			1	Dome	No	60-30 ±3	87	20	3.2k	8/	11 x 7 x 8	Opt., Lacq. Wood	Blk. Knit	20	1199.00 Pair
	Studio 6	Ported	6			1	Dome	No	40-30 ±3	88	20	3.2k	8/	14 x 9 x 10	Opt., Lacq. Wood	Blk. Knit	22	1995.00 Pair
	Studio 20 SE	Ported	6			1	Dome	No	30-30 ±3	89	20	3.2k	8/	36 x 8 x 10	Opt., Lacq. Wood	Blk. Knit	41	3995.00 Pair
	Studio 50	Ac. Sus.	(2)6	6	Cone	1	Dome	No	25-30 ±3	89	30	100,3.2k	8/	41 x 8 x 10	Opt., Lacq. Wood	Blk. Knit	60	6995.00 Pair

Corners Beautifully.

Tapered to tuck neatly into corners and under eaves, the OS-10 comes with a clever pivoting bracket that provides endless mounting solutions.

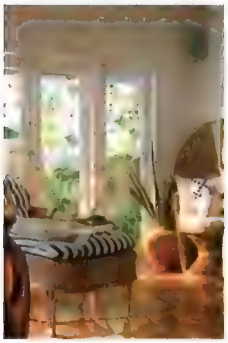


Tough enough for marine applications and beach-front living. Exceeds military anti-corrosion specs (MIL-STD-883D).

ElastoDynamic™ Hybrid Dome Tweeter *Impervious to moisture, Niles' unique tweeter design offers extended frequency response with stunning detail and clarity.*

Niles' speaker engineers are driven to design the very best. The result is *unparalleled* performance—sonically, visually, and functionally. The Niles OS-10 Indoor/Outdoor Loudspeaker will exceed all of your expectations.

Sonically. The OS-10 handily outperforms many traditional bookshelf speakers. Much of its superb sonic character comes from its unique tweeter design. Constructed from a composite matrix of elastomers and natural fiber substrates, the ElastoDynamic™ tweeter yields extended frequency response with stunning detail and clarity. But to be a great speaker, you need great bass. Here the OS-10 shows its true horsepower thanks to its injection-molded, polypropylene woofer cone, supple butyl-rubber surround, and powerful magnet structure.



Visually. The OS-10's aerodynamic shape speaks for itself. But what may not be readily apparent speaks just as loudly. The OS-10's tapered enclosure tucks neatly into corners or under eaves, complementing any decor, inside or out. Its clever pivoting bracket (standard equipment on the OS-10) gives you endless mounting solutions. Available in white or black, either finish is paintable for a truly custom look.

Functionally. We don't take the term "weatherproof" lightly. The OS-10 is designed to withstand extreme climates—from Minneapolis to Miami. Its rugged, non-resonant cabinet is totally sealed (insects or moisture can't creep in) and will not fade under the sun's rays. The grills and brackets are aluminum; the connectors are gold-plated; all the hardware is brass or stainless steel—this speaker will not rust! And we guarantee it for *two* years.

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LOUDSPEAKERS

MANUFACTURER	Model	Application, Design Principle, Enclosure or System Type	Woofer Diameter, Inches	Midrange Diameter, Inches	Midrange Type	Tweeter Diameter, Inches	Tweeter Type	Separate Level Controls? Woofer=W, Midrange=M, Tweeter=T, Supertweeter=ST	Anechoic Frequency Response, Hz to kHz, ±dB	SPL, 1 Watt/1 Meter, dB	Recommended Minimum Amp Power, Watts/Channel	Crossover Frequencies, Hz	Impedance, Ohms: Nominal/Minimum	Dimensions, Inches (To Nearest Inch)	Finish	Grille Color and Material	Weight, Lbs. Each	Price, $
MORDAUNT-SHORT	MS 10	Bass Ref.	5			1	Dome		60-20	88	15		8/	12 x 8 x 9	Blk. Ash	Cloth	10	279.00 Pair
	MS 20	Bass Ref.	7			1	Dome		55-20	89	15		8/	15 x 9 x 9	Blk. Ash	Cloth	12	379.00 Pair
	MS 30	Bass Ref.	8			1	Dome		50-20	90	15		8/	17 x 10 x 11	Blk. Ash	Cloth	18	499.00 Pair
	MS 40	Bass Ref.	(2)7			1	Dome		45-20	90	15		8/	33 x 9 x 11	Blk. Ash	Cloth	25	799.00 Pair
	MS 50	Bass Ref.	(2)8			1	Dome		40-20	90	15		8/	35 x 10 x 13	Blk. Ash	Cloth	41	999.00 Pair
	CS 1	Home Th.	4			⅜			80-20	87	10		8/	10 x 7 x 6			5	229.00 Pair
	SW 1	Home Th.; Subwoof.	(2) 6⅝						45-110	90	10		8/	10 x 22 x 10			26	349.00 Pair
	Dialogue	Home Th.	4			⅜			80-20	87	10		8/	10 x 7 x 6			5	139.00 Each
	HT 30	Home Th.	8			1	Dome		50-20	90	15		8/	17 x 10 x 11			20	549.00 Pair
	HT 50	Home Th.	(2)8			1	Dome		40-20	90	15		8/	35 x 10 x 13			42	1099.00 Pair
MOREL ACOUSTICS	Renaissance Piccolo	Ac. Sus.	5½			1⅛	Dome	No	55-20 ±2	89	20	2.3k		10 x 8 x 12	Blk.	Blk.	15	695.00 Pair
	Encore	Sat. & Subwoof.	(2)9	6		1⅛	Dome		30-22 +1,-3	91	20	90,1.6k	4/	Three Pieces	Blk. Lacq.	Blk. Cloth	48 Sys.	995.00 Sys.
	MLP-203	Ac. Sus.	6			1⅛	Dome		45-28 ±3	89	15	1.8k	6/4	8 x 16 x 9	Wood Ven.	Blk. Knit	18	640.00 Pair
	CR-7	Ac. Sus.	6			1⅛	Dome		70-25 ±3	90	15	1.6k	6/4	7 x 11 x 7	Blk.	Blk. Knit	10	498.00 Pair
	MLP-201.III	Ac. Sus.	6			1⅛	Dome		45-20 ±3	90	10	1k	8/6	9 x 13 x 10	Blk.	Blk. Knit	16	349.00 Pair
	MLP-202II	Ac. Sus.	6			1⅛	Dome		60-28 ±3	89	15	1.6k	6/4	8 x 13 x 10	Wood Ven.	Blk. Knit	14	545.00 Pair
	MLP-403III	Ac. Sus.	9	3	Dome	1⅛	Dome		38-25 ±3	90	20	500,5k	6/4	21 x 12 x 10	Wood Ven.	Blk. Knit	26	845.00 Pair
	MLP-501	Ac. Sus.	9	5½	Dome	1⅛	Dome		34-25 ±3	90	25	500,5k	8/6.5	11 x 12 x 33	Opt., Wood Ven.	Blk. Cloth	42	999.00 Pair
	Duet	Ac. Sus.	6			1⅛	Dome		40-22 ±3	91	15	1.8k	5/4	8 x 15 x 12	Wood Ven.	Blk. Knit	20	995.00 Pair
	Prelude	Trans. Line	6			1⅛	Dome		38-21 ±2	90	25	3.8k	8/6.5		Opt.	Blk. Cloth	48	1499.00 Pair
MORRISON AUDIO	1.5	Sealed ¼-Wave Loading	8			1	Dome	T		88	20	4.5k	8/6	12 x 10 x 27	Satin Blk.	Blk.	53	2300.00 Pair
MTX	AAL 400SB	Home Th.; Ctr. Ch.	(2)4								30		8/		Opt.	Knit		99.95 Each
	AAL 525SB	Home Th.; Ctr. Ch.	(2)5¼			½	Dome		100-20		30	7k	8/	8 x 16 x 8	Blk.	Blk. Knit	13	119.95 Each
	AAL 600S	Ported	6½			½	Dome		90-22	88	30	7k	8/7	13 x 10 x 7	Opt.	Knit	12	139.95 Pair
	AAL 830	Ported	8	3	Cone		Horn		75-22	91	50		4/	19 x 12 x 8	Opt.	Knit	14	229.95 Pair
	AAL 1030	Ported	10	5	Cone	2x5	Horn		55-22	92	50		4/	24 x 15 x 10	Opt.	Knit	34	179.95 Each
	AAL 1240	Ported	12	3,5	Cones	2x5	Horn		50-22	92	50		4/4	27 x 16 x 11	Opt.	Knit	39	199.95 Each
	AAL 1540	Ported	15	3,5	Cones	2x5	Horn		40-22	92	50		4/4	29 x 19 x 15	Opt.	Knit	57	249.95 Each
	AAL 2230	Ported	(2)12	5	Cone	2x5	Horn		38-22	93	75		4/4	40 x 16 x 15	Opt.	Knit	82	299.95 Each
	PSW 101B	Powered Subwoof.	12					W	38-150		100 Inc.		10k	17 x 18 x 20	Blk.	Blk. Knit	38	399.95 Each
	HTS P200	Powered Subwoof.	10					W	40-150		100 Inc.		10k		Blk.	Blk. Knit	32	499.95 Each
	HTS 428	Home Th.; Ctr. Ch.	(2)4			½	Dome				30	7k	8/7		Blk.	Blk. Knit		159.95 Each
	HTS 528S	Home Th.; Ctr. Ch.	(2)5½			½	Dome		100-20		30	7k	8/	8 x 16 x 7	Blk.	Blk. Knit	13	149.95 Each
	HTS 628S	Home Th.	6½			½	Dome				30	7k	8/	13 x 9 x 7	Blk.	Blk. Knit	12	99.95 Each
	HTS 828	Home Th.	8			¾	Dome				30	3.9k	8/7	18 x 11 x 9	Blk.	Blk. Knit		249.95 Pair
	HTS 1038	Home Th.	10	5	Cone	¾	Dome				40	1.6k,4.3k	8/7	24 x 15 x 11	Blk.	Blk. Knit		199.95 Each
	HTS 1238	Home Th.	12	5	Cone	¾	Dome				50	1.6k,4.3k	8/7	27 x 15 x 11	Blk.	Blk. Knit		219.95 Each
	500	In-Wall; Coaxial	5¼			½	Dome		69-20 ±6	88	35	8k	8/4	7 x 7 x 2	Wht.	Wht. Mesh	8	99.00 Pair
	520	In-Wall	5¼			1	Dome		50-20	89		2.8k	8/	8 x 11 x 3		Wht. Steel Mesh	10	179.00 Pair
	600	In-Wall; Coaxial	6½			½	Dome		63-20 ±6	88	35	8k	8/4	9 x 9 x 3	Wht.	Wht. Mesh	9	119.00 Pair
	620	In-Wall	6½			1	Dome		45-20	90		2.8k	8/	9 x 12 x 3		Wht. Steel Mesh	11	199.00 Pair
	650WR	In-Wall; Coaxial	6½			½	Dome		60-20 ±6	89	35		8/4	9 x 9 x 3	Wht.	Wht. Mesh	9	149.00 Pair
	820	In-Wall	8			1	Dome		40-20	90		2.5k	8/	10 x 14 x 4		Wht. Steel Mesh	14	249.00 Pair
	Signature MS-5	In-Wall; Bass Ref.	5¼			1	Dome	T	50-22		35		8/	8 x 11 x 3	Wht.	Wht. Mesh	5	249.95 Pair
	Signature MS-6	In-Wall; Bass Ref.	6½			1	Dome	T	45-22		35		8/	9 x 12 x 3	Wht.	Wht. Mesh	6	349.95 Pair
	Signature MS-8	In-Wall; Bass Ref.	8			1	Dome	T	40-22		35		8/	10 x 14 x 4	Wht.	Wht. Mesh	7	399.95 Pair
	Signature CMS-6.5	In-Ceiling; Coaxial	6½			1	Dome	T	60-22		35		8/4		Wht.	Wht. Mesh	5	349.95 Pair
	Signature CMS-8.5	In-Ceiling; Coaxial	8			1	Dome	T	45-22		35		8/4		Wht.	Wht. Mesh	7	399.95 Pair
	610 RCM	In-Ceiling	6½			1	Dome	T	60-20		35		8/4		Wht.	Wht. Mesh	4	149.95 Pair
	FS8	In-Floor Vented Subwoof.	8						52-200 ±3	90	75	200	8/6	9 x 11 x 28				229.95 Each
	FS10	In-Floor Subwoof.	10						48-200	92		200	8/	9 x 15 x 29	Blk.		32	259.95 Each
	PRO115	Vented	15	(2)5	Cones	3	Horn		60-21	96.6	15	2k,5k	8/	21 x 30 x 16	Gray Cptg.	Blk. Steel	77	699.95 Each
	PRO210	Vented	(2)10	(2)5	Cones	3	Horn		70-21	98.6	15	2k,5k	8/	23 x 18 x 13	Gray Cptg.	Blk. Steel	64	499.95 Each
	PRO215	Vented	(2)15	(2)5	Cones	3	Horn		50-21	99.2	15	2k,5k	8/	19 x 47 x 16	Gray Cptg.	Blk. Steel	125	799.95 Each
MUSE ELECTRONICS	Eighteen	Powered Subwoof.	(2)10					W	15-Sel.		225 Inc.	Sel.		25 x 25 x 25	Opt.		155	From 3000.00 Each
	Sixteen	Powered Subwoof.	(4)11					W	13-Sel.		Inc.	Sel.		16 x 25 x 50			280	From 6000.00 Each

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LOUDSPEAKERS

MANUFACTURER	Model	Application, Design Principle, Enclosure or System Type	Woofer Diameter, Inches	Midrange Diameter, Inches	Midrange Type	Tweeter Diameter, Inches	Tweeter Type	Separate Level Controls? Woofer=W, Midrange=M, Tweeter=T, Supertweeter=ST	Anechoic Frequency Response, Hz to kHz, ±dB	SPL, 1 Watt/1 Meter, dB	Recommended Minimum Amp Power, Watts/Channel	Crossover Frequencies, Hz	Impedance, Ohms: Nominal/Minimum	Dimensions, Inches (To Nearest Inch)	Finish	Grille Color and Material	Weight, Lbs. Each	Price, $
NAIM AUDIO	NA IBL	Inf. Baf.	5			¾	Dome		45-20 ±3	87		2.4k	6/6	10 x 11 x 32	Opt.	Blk. Foam	30	1695.00 Pair
	NA SBL	Inf. Baf.	8			¾	Dome		30-20 ±3	88		2.4k	6/6	11 x 11 x 34	Opt.	Blk. Foam	60	3495.00 Pair
	NA DBL	Inf. Baf.	15	5	Cone	¾	Dome		17-20 ±3	92		350,3.5k	4/4	16 x 26 x 47	Opt.	Blk. Foam	200	14,995. Pair
N.E.A.R.	NEAR-50Me	Vented	8	4	Cone	1	Cone		27-26 ±2	91	25	250,4k	8/6	10 x 12 x 48	Opt.	Blk. Knit	58	From 1599.00 Pair
	NEAR-40Me	Vented	8			1	Cone		30-26 ±2	88	25	2.3k	8/6	10 x 11 x 39	Opt.	Blk. Knit	46	From 1499.00 Pair
	NEAR-20M	Vented	(2)5¼			1	Cone		40-26 ±2	88	25	2.2k	6/5	7 x 9 x 20	Blk. Lacq.	Blk. Knit	30	899.00 Pair
	NEAR-10M	Vented	5¼			1	Cone		45-26 ±2	88	10	1.8k	4/4	7 x 9 x 11	Opt.	Blk. Knit	15	From 429.00 Pair
	MAST	Vented	(2)5¼			1⅛	Cone		38-23 ±2	90	30	2.2k	6/5	7 x 9 x 48	Opt.	Blk. Knit	49	1199.00 Pair
	JIB	Vented Ctr. Ch.	(2)5¼			1⅛	Cone		42-23 ±2	90	30	2.2k	6/5	7 x 9 x 20	Blk. Lacq.	Blk. Knit	30	499.00 Each
	BOOM-4	Vented Subwoof.	(4)8¼						18-150 ±2	88	100	150	8/6	35 x 24 x 18	Opt.	Blk. Knit	125	From 1599.00 Each
	BOOM-2	Vented Subwoof.	(2)8¼						22-150 ±2	88	50	150	6/4	16 x 24 x 16	Opt.	Blk. Knit	60	899.00 Each
	AEL-1.1	Outdoor, Sealed	5¼						65-13 ±3	88	10		4/4	8 x 8 x 8	Poly.	Alum.	7	318.00 Pair
	AEL-1.2	Outdoor, Sealed	5¼			½	Dome		65-20 ±3	89	10	5k	4/4	8 x 8 x 8	Poly.	Alum.	8	359.00 Pair
	AEL-1.4	Outdoor, Vented	5¼			1	Cone		48-26 ±3	89	25	3k	6/5	8 x 5 x 14	Poly.	ABS	13	429.00 Pair
	AEL-1.5	Outdoor, Vented	6½			1	Cone		48-20 ±3	89	25	3k	8/6	8 x 8 x 14	Poly.	ABS	15	599.00 Pair
	AEL-1.6	Outdoor, Vented	6½			1	Cone		48-20 ±3	89	25	3k	8/6	8 x 5 x 14	Poly.	ABS	15	599.00 Pair
	AEL-2.0	Outdoor, Vented	8			1	Cone		40-26 ±3	91	50	3k	8/6	12 x 12 x 20	Fbgls.	ABS	30	1299.00 Pair
	WAF-1	In-Wall	5¼						65-14	88	75 Max.		Opt.	7 x 7 x 4	Wht. ABS	Epoxy Alum.	5	279.00 Pair
	WAF-2	In-Wall; Coaxial	5¼			½	Dome		65-20	88	75 Max.	5k	Opt.	7 x 7 x 4	Wht. ABS	Epoxy Alum.	5	359.00 Pair
NELSON-REED	8-04/CM	Slot Loaded	(2)8	3	Dome	1	Dome	No	32-20 ±2	93	30	320,3.5k	8/6	47 x 12 x 15	Opt.	Opt.	100	5400.00 Pair
	6-02/TC	Ported	6			1	Dome	No	40-20 ±3	90	25	3.5k	8/7	43 x 9 x 9	Opt.	Opt.	60	1190.00 Pair
	5-02/CM	Inf. Baf.	5¼			1	Dome	No	70-20 ±3	90	25	3.5k	8/7	12 x 8 x 8	Opt.	Opt.	12	750.00 Pair
	1201	Inf. Baf.; Subwoof.	12						32-125 ±3	90	25	90	6/4	18 x 18 x 18	Opt.	Opt.	40	750.00 Each
	1204/P	Inf. Baf.; Subwoof.	(4)12						16-62 ±3	93	100	62	2/2	39 x 18 x 18	Opt.	Opt.	100	1800.00 Each
	1002 Signature	Ported	10			1	Dome	No	32-20 ±2	92	20	2.2k	8/7	42 x 13 x 15	Opt., Wood	Opt.	85	2850.00 Pair; Kit, 2050.00
	603	Ported	(2)6½			1	Dome	No	40-20 ±3	92	20	2.8k	8/7	43 x 9 x 9	Opt., Wood	Opt.	65	1350.00 Pair; Kit, 950.00
	802	Ported	8			1	Dome	No	38-20 ±3	89	50	2.8k	8/7	39 x 12 x 15	Opt., Wood	Opt.	70	1850.00 Pair; Kit, 1250.00
NESTOROVIC LABORATORIES	Type 5AS Mk. IV Reference	Nestorovic	8,10	4	Dome	4½	Planar	M,T	28-40 +1,-3	91	50	1k,7k	8/5	36 x 15 x 15	Opt., Wood	Blk. Knit	85	8500.00 Pair
	Type 5AS Mk. IV	Nestorovic	8,10	4	Dome	4½	Planar	M,T	28-40 +1,-3	91	50	1k,7k	8/5	36 x 15 x 15	Opt., Wood	Blk. Knit	85	4500.00 Pair
	De Lux	Nestorovic	8,10	4	Dome	4½	Planar	M,T	28-40 +1,-3	91	50	1k,7k	8/5	36 x 15 x 15	Opt., Wood	Blk. Knit	85	5200.00 Pair
	Signature	Nestorovic	8,10	4	Dome	4½	Planar	M,T	28-40 +1,-3	91	50	1k,7k	8/5	36 x 15 x 15	Opt., Wood	Blk. Knit	87	7000.00 Pair
	Type 4A Mk. III	Sat.	8	4	Dome	4½	Planar		60-40 +1,-3	91	50	200,1k,7k	8/6	22 x 12 x 12	Opt., Wood	Blk. Knit	42	4200.00 Pair
	Type 8 Mk. II	Nestorovic Subwoof.	(2)12						18-250 +1,-3	91	100	200	8/5	22 x 26 x 26	Opt., Wood	Blk. Knit	135	2500.00 Each
	System 12A Mk. III	2 Sats.& 2 Nest. Subs.	(2)8, (4)12	(2)4	Domes	(2)4½	Planars		18-40 +1,-3	91		200,1k,7k	8/5	Four Pieces	Opt., Wood	Blk. Knit	354 Sys.	9200.00 Sys.
	System 16A Mk. III	4 Sats. & 2 Nest. Subs.	(4)8, (4)12	(4)4	Domes	(4)4½	Planars		18-40 +1,-3	91		200,1k,7k	8/4	Six Pieces	Opt., Wood	Blk. Knit	438 Sys.	13,400. Sys.
NEWFORM RESEARCH	R8-2	Home Th.; Monopole	(2)8			(2) 15x¾	Ribbons		38-20 ±3	88	30	950	8/7	61 x 15 x 11	Sim. Blk. Oak	Blk. Knit	71	2295.00 Pair
	R8-1	Home Th.; Monopole	8			15x¾	Ribbon		42-20 ±3	87	30	1k	8/6	46 x 15 x 11	Sim. Blk. Oak	Blk. Knit	55	1795.00 Pair
	R5-2	Home Th.; Monopole	(2)5¼			8x¾	Ribbon		65-20 ±3	85	30	1.2k	8/8	23 x 11 x 9	Sim. Blk. Oak	Blk. Knit	28	995.00 Pair
	No Holds Barred	Home Th.; Monopole	(2)8	(2)5	Cones	(2) 30x¾	Ribbons		33-20 ±3	93	30	80,1.2k	4/3	Three Pieces Per Side	Opt.	Opt.	190 Side	7995.00 Sys.
	Ribbon 8	Custom-Install Monopole Tweeter				8x¾	Ribbon		1.2k-20k ±2	85	30	1.2k	8/11	9 x 4 x 3	Blk. Epoxy		7	165.00 Each
	Ribbon 15	Custom-Install Monopole Tweeter				15x¾	Ribbon		1k-20k ±2	87	30	1k	8/6	15 x 4 x 3	Blk. Epoxy		14	265.00 Each
	Ribbon 30	Custom-Install Monopole Tweeter				(2) 15x¾	Ribbons		1k-20k ±2	88	30	1k	8/7	30 x 4 x 3	Blk. Epoxy		25	440.00 Each
	Module 8	Monopole	5			8x¾	Ribbon		80-20	85	30	1.4k	8/8	16 x 8 x 6	Gran.	Blk. Knit	12	895.00 Pair
	Module 15	Monopole	5			15x¾	Ribbon		80-20	87	30	1.2k	8/5	23 x 8 x 6	Gran.	Blk. Knit	17	1295.00 Pair
	Module 30	Monopole	5			(2) 15x¾	Ribbons		80-20	88	30	1.1k	8/5	32 x 8 x 6	Gran.	Blk. Knit	30	1695.00 Pair
	Sub 1	Bass Ref. Subwoof.	8						32-120 ±3	88	30	120	8/6	21 x 18 x 12	Gran.	Blk. Knit	44	595.00 Each
	Sub 2	Bass Ref. Subwoof.	(2)8						32-120 ±3	93	20	120	4/4	22 x 21 x 18	Gran.	Blk. Knit	65	895.00 Each
NHT	Super Zero	Ac. Sus.	4½			1	Dome		85-25 ±3	86	15	2.2k	8/7.5	9 x 6 x 5	Opt.	Opt.	6	115.00 Each
	1.1	Ac. Sus.	6½			1	Dome		63-25 ±3	88	20	3.2k	8/5.6	12 x 7 x 11	Opt.	Opt.	12	380.00 Pair
	1.3A	Ac. Sus.	6½			1	Dome		55-25 ±3	86	20	3.1k	8/5.2	17 x 7 x 11	Gloss Blk.	Blk. Knit	15	500.00 Pair
	2.1	Ac. Sus.	(2)6½	6½	Cone	1	Dome		40-25 ±3	87	35	80,3.3k	8/3.2	34 x 7 x 12	Gloss Blk.	Blk. Knit	31	830.00 Pair
	2.3A	Ac. Sus.	(2)6½	6½	Cone	1	Dome		35-25 ±3	86	35	70,3.1k	4/2.9	37 x 7 x 12	Gloss Blk.	Blk. Knit	42	1100.00 Pair
	3.3	Ac. Sus.	12	4½, 6½	Cones	1	Dome		23-26 ±2	87	35	100,320, 3.5k	6/4.3	42 x 7 x 31	Blk. Lam.	Blk. Knit	123	4000.00 Pair
	SW2	Vented Mono Subwoof.	10						21-350 ±3	90	20	130	6/4	16 x 16 x 16	Opt., Gloss	Opt.	40	325.00 Each
	SW1P	Powered Subwoof.	8								60 Inc.	Sel.		12 x 17 x 12	Gloss Blk.	Blk. Knit	40	500.00 Each w/Amp

(Continued)

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LOUDSPEAKERS

MANUFACTURER	Model	Application, Design Principle, Enclosure or System Type	Woofer Diameter, Inches	Midrange Diameter, Inches	Midrange Type	Tweeter Diameter, Inches	Tweeter Type	Separate Level Controls? Woofer=W, Midrange=M, Tweeter=T, Supertweeter=ST	Anechoic Frequency Response, Hz to kHz, ±dB	SPL, 1 Watt/1 Meter, dB	Recommended Minimum Amp Power, Watts/Channel	Crossover Frequencies, Hz	Impedance, Ohms: Nominal/Minimum	Dimensions, Inches (To Nearest Inch)	Finish	Grille Color and Material	Weight, Lbs. Each	Price, $
NHT (Continued)	1.1C	Home Th.; Ac. Sus.; Ctr. Ch.	6½			1	Dome		63-25 ±3	88	20	3.2k	8/5.6	12 x 7 x 10	Opt., Gloss	Opt.	12	185.00 Each
	1.1iw	In-Wall	6½			1	Dome		55-20 ±3	88	10	2.8k	8/5.5	13 x 9	Matte Wht.	Matte Wht.	15	350.00 Pair
	VT-1A System (models below)	Home Th.												Six Pieces	Opt.	Opt.		2125.00 Sys.
	VT-1A	A/V; Tuned Column	4½	4½	Cone	1	Dome		45-21 ±3	87	15	110,3.5k	8/5	40 x 6 x 6	Opt., Gloss	Opt.	24	725.00 Pair
	VT-1C	Ac. Sus.; Ctr. Ch.	(2)4½			1	Dome		90-21 ±3	90	15	2.8k	8/5	6 x 22 x 9	Opt., Gloss	Opt.	15	320.00 Each
	HDP-1	Hybrid Dipole; Surround	4½			(2)3	Cones		105-10 ±3	86	20	450	8/4.4	10 x 6 x 6	Opt., Gloss	Opt.	7	380.00 Pair
	SW2P	Powered Subwoof.	10								80 Inc.	Sel.		16 x 16 x 16	Gloss Blk.	Blk. Knit	50	700.00 Each w/Amp
NILES AUDIO	75	In-Wall; Inf. Baf.	5¼			¾	Dome		63-20 ±4	91	3	4k	8/7	7 x 7 x 3	Wht. ABS	Wht. Mtl.	3	
	76	In-Wall; Inf. Baf.	5¼			¾	Dome		63-20 ±4	91	3	4k	8/7	8 Dia. x 3	Wht. ABS	Wht. Mtl.	3	
	77	In-Wall; Inf. Baf.	5¼			¾	Dome		63-20 ±4	91	3	4k	8/7	8 Dia. x 3	Wht. ABS	Blk. Mtl.	3	
	100	In-Wall; Inf. Baf.	6½			¾	Dome	T	55-20 ±3	87	10	4k	8/7.5	12 x 9 x 3	Wht. ABS	Opt., Wht.	3	
	200	In-Wall; Inf. Baf.	6½			1	Dome	T	50-20 ±2	88	10	2.8k	8/7	12 x 9 x 3	Wht. ABS	Opt., Wht.	5	
	300	In-Wall; Inf. Baf.	8			1	Dome	T	40-20 ±2	89	10	2.5k	8/6.5	14 x 10 x 4	Wht. ABS	Opt., Wht.	6	
	NSW-100	In-Wall; Powered Subwoof.	8					W	38-100 ±2	92	Inc.	100	8/8	45 x 14 x 3	Wht. ABS	Opt., Wht.	24	
	OS-10	Indoor/Outdoor; Inf. Baf.	5¼			1	Dome		65-21 ±3	89	10	3.5k	8/				7	399.95 Pair
NOBIS TECHNOLOGIES	DMS-1a	Subwoof.	(2)8						27-2 ±3	91	25		4/4	40 x 11 x 18	Opt.	Opt.	87	995.00 Each
	DM-2st	Tuned Port	(2)6			1	Dome		33-20 ±3	91	10	4k	4/4	40 x 9 x 13	Opt.	Opt.	56	1999.00 Pair
	DM-3t	Tuned Port	(2)6			1	Dome		33-20 ±4	91	10	4k	4/4	47 x 9 x 11	Opt.	Opt.	51	1099.00 Pair
	DM-5	Tuned Port	6			1	Dome		33-25 ±3	90	10	4k	4/4	21 x 9 x 13	Opt.	Opt.	25	699.00 Pair
	DM-7	Ac. Sus.	6			¾	Dome		60-20	89	10	6k	4/4	15 x 9 x 10	Opt.	Opt.	19	479.00 Pair
NON-SPEAKER	Ribbon Reference Monitor	Contained Rear Wave (CRW) & Aperiodic Pressure Release Subwoof.	12	(2)	Ribbons		Ribbon		36-30 ±3	87	40		5/3.5	Four Pieces	Lacq. Oak	Blk. Knit		4444.00 Sys.
	Ribbon Reference Standard	CRW & Bandpass Subwoof.	12	(4)	Ribbons		Ribbon		28-30 ±3	88	50		6/3.5	Three Pieces	Lacq. Oak	Blk. Knit		6666.00 Sys.
	Ribbon Reference Signature One	CRW & Bandpass Subwoof.	15	(8)	Ribbons		Ribbon		22-44 ±3	88	50		7/6	Four Pieces	Opt.	Blk. Knit		11,111. Sys.
NORMAN LABORATORIES	12.3	Ac. Sus.	12	5¼	Cone	1	Dome		28-30 ±5	91	25	600,3k	8/	31 x 15 x 13	Opt., Wood	Blk. Knit	54	800.00 Pair
	50	Ac. Sus.	6½			⅜	Dome		50-20 ±5	91	10	3k	4/	13 x 9 x 7	Opt., Wood	Blk. Knit	13	240.00 Pair
	62P	Ported	6½			1	Dome		35-20 ±5	92	15	3k	8/	19 x 10 x 10	Opt., Wood	Blk. Knit	24	360.00 Pair
	82	Ac. Sus.	10			1	Dome		38-20 ±5	91	15	3k	8/	23 x 12 x 10	Opt., Wood	Blk. Knit	29	400.00 Pair
	83	Ac. Sus.	10	5¼	Cone	1	Dome		38-20 ±5	91	15	600,3k	8/	23 x 12 x 10	Opt., Wood	Blk. Knit	31	520.00 Pair
	93	Ac. Sus.	12	5¼	Cone	1	Dome		35-20 ±5	92	25	600,3k	8/	26 x 15 x 10	Opt., Wood	Blk. Knit	42	600.00 Pair
	235	Ac. Sus.	10	5¼	Cone	1	Dome		38-20 ±5	91	15	600,3k	8/	23 x 12 x 10	Opt., Wood	Blk. Knit	30	630.00 Pair
	335	Ac. Sus.	10	5¼	Cone	1	Dome		35-20 ±5	92	15	600,3k	8/	33 x 13 x 10	Opt., Wood	Blk. Knit	40	800.00 Pair
	400	Ac. Sus.	12	5¼	Cone	1	Dome		28-30 ±5	91	25	600,3k	8/	33 x 15 x 13	Opt., Wood	Blk. Knit	55	900.00 Pair
	435	Ac. Sus.	(2)10	5¼	Cone	1	Dome		30-20 ±5	93	25	600,3k	4/	40 x 15 x 10	Opt., Wood	Blk. Knit	56	1100.00 Pair
	635	Ac. Sus.	(3)10	5¼	Cone	1	Dome		25-20 ±5	94	30	600,3k	4/	49 x 17 x 11	Opt., Wood	Blk. Knit	78	1800.00 Pair
NPR AUDIO	NPR 602	In-Wall	6			1	Dome	No	40-20		50	2.5k	8/	9 x 12		Wht.	5	120.00 Pair
	Omni-Dome	On-Ceiling	8½			(4)2½	Cones	No	30-25	94	50	2k	8/	15 Dia. x 9		Wht.	13	600.00 Each
NSM LOUDSPEAKERS	10	Ac. Sus.	4½			1	Dome	No	58-20 ±3	82	50		16/6	10 x 6 x 6	Opt.	Opt.	9	595.00 Pair
	15	Ac. Sus.; Subwoof.	11					No	25-250 ±3	88	50		8/6	14 x 18 x 14	Opt.	Opt.	45	795.00 Each
	20M	A/V; Coaxial	6½			1	Dome	No	48-20 ±3	86	50			14 x 8 x 9	Opt.	Opt.	19	1190.00 Pair
	25	Ac. Sus.	6½			1	Dome	No	40-20 ±3	82	50		20/10	22 x 9 x 10	Opt.	Opt.	30	895.00 Pair
	50	Ac. Sus.	6½	6½	Cone	1	Dome	No	40-20 ±3	87	50		16/4	36 x 9 x 10	Opt.	Opt.	48	1495.00 Pair
	75	Ac. Sus.	(2)6½	(2)4½	Cones	1	Dome	No	35-20 ±3	88	50		8/2	47 x 9 x 10	Opt.	Opt.	74	2795.00 Pair
NUMARK	M335	Bass Ref.	15		Compr.		Compr.		39-18 ±3	90			8/7	34 x 21 x 16	Gray Ozite	Blk.	64	
	M218								45-17 ±3				8/7	29 x 18 x 17		Blk.	53	
	D30	Near-Field Monitor							45-18				8/7	18 x 12 x 12			20	
OEM SYSTEMS	SE-893TC	In-Wall; Inf. Baf.	8	1	Dome	½	Dome		30-25 ±5	92	25	750,5k	8/6	13 x 9	Wht.	Opt., Mtl.	9	399.95 Pair
	SE-892TC	In-Wall; Inf. Baf.	8			1	Dome		30-25 ±5	92	25	2.5k	8/6	13 x 9	Wht.	Opt., Mtl.	9	349.95 Pair
	SE-890C	In-Wall; Inf. Baf. Subwoof.	8						30-500 ±5	90	50	120	8/6	13 x 9	Wht.	Opt., Mtl.	9	279.95 Each
	SE-790TC	In-Wall; Inf. Baf.	6½			1	Dome		50-22 ±5	90	25	3k	8/6	11 x 7	Wht.	Opt., Mtl.	5	299.95 Pair
	SE-694TC	In-Wall; Inf. Baf.	5¼			1	Dome		60-21 ±5	90	25	3.5k	8/6	8 x 5	Wht.	Opt., Mtl.	4	249.95 Pair
	SE-891	In-Wall; Inf. Baf.	8			1	Dome		40-22 ±5	88	25	2.5k	8/6	13 x 9	Wht.	Opt., Mtl.	8	279.95 Pair
	SE-791	In-Wall; Inf. Baf.	6½			1	Dome		60-21 ±5	90	25	5k	8/6	11 x 7	Wht.	Opt., Mtl.	6	229.95 Pair
	SE-690	In-Wall; Inf. Baf.	5¼			1	Dome		60-21 ±5	90	25	5k	8/6	10 x 6	Wht.	Opt., Mtl.	5	199.95 Pair
	SE-691	In-Wall; Inf. Baf.	5¼			½	Dome		60-21 ±5	90	20	5k	8/6	8 x 5	Wht.	Opt., Mtl.	4	169.95 Pair
	CS-540	A/V; Ctr. Ch.	(2)5½			1	Dome		40-20	91	50	3.5k	8/6	6 x 17 x 7	Blk. ABS	Blk. Mtl.	15	249.95 Each
	SE-520	Indoor/Outdoor	5			1	Dome		65-20 ±5	87	25	3k	8/6	9 x 6 x 5	Opt., ABS	Opt., Mtl.	6	269.95 Pair

LOUDSPEAKERS

MANUFACTURER	Model	Application, Design Principle, Enclosure or System Type	Woofer Diameter, Inches	Midrange Diameter, Inches	Midrange Type	Tweeter Diameter, Inches	Tweeter Type	Separate Level Controls? Woofer=W, Midrange=M, Tweeter=T, Supertweeter=ST	Anechoic Frequency Response, Hz to kHz, ±dB	SPL, 1 Watt/1 Meter, dB	Recommended Minimum Amp Power, Watts/Channel	Crossover Frequencies, Hz	Impedance, Ohms: Nominal/Minimum	Dimensions, Inches (To Nearest Inch)	Finish	Grille Color and Material	Weight, Lbs. Each	Price, $
OHM ACOUSTICS	Walsh 100	Coherent Line Source	8			1	Dome		40-20 ±3	89	15		8/	10 x 14 x 39	Opt.	Blk. Cloth	55	1195.00 Pair
	Walsh 200	Coherent Line Source	10			1	Dome		32-20 ±3	90	25		8/	12 x 16 x 43	Opt.	Blk. Cloth	70	1695.00 Pair
	Walsh 300	Coherent Line Source	12			1	Dome		25-25 ±3	88	100		6/	14 x 18 x 49	Opt.	Blk. Cloth	95	2795.00 Pair
	Walsh 5	Coherent Line Source	12			1	Dome		25-25 ±3	88	100		6/	17 x 17 x 43	Opt.	Blk. Cloth	95	7000.00 Pair
	SB1	Subwoof.	10						42-100 ±3	90	15	100	8/	9 x 13 x 23	Blk.	Blk. Cloth	25	295.00 Each
	SB4	Subwoof.	(2)12						28-100 ±3	90	30	100	8/	17 x 18 x 28	Blk.	Blk. Cloth	65	595.00 Each
	SAT-1	Sat.	5¼						100-12 ±3	90	15	100	6/	8 x 7 x 7	Blk.	Blk. Cloth	6	200.00 Pair
	SAT-2	Sat.	5¼			⅝	Dome		100-20 ±3	90	15	100	6/	7 x 6 x 6	Mtl.	Opt., Wht.	7	450.00 Pair
	CAM 16 HVC	Vented	6½			⅝	Dome		46-20 ±3	89	15		8/	18 x 9 x 11	Blk.	Blk. Knit	22	300.00 Each
	G2	Coherent Line Source	8			1	Dome		29-25 ±3	86	100		6/	35 x 11 x 12	Opt.	Blk. Knit		1395.00 Pair
ONKYO	SK-600	Ac. Sus.	6		Cone	1	Cone		95-20				8/	8 x 12 x 9	Blk. Wood	Blk. Knit	6	140.00 Pair
	SK-800	Ac. Sus.	8	4	Cone	1	Cone		90-20				8/	10 x 16 x 12	Blk. Wood	Blk. Knit	8	180.00 Pair
	SK-1200	Ac. Sus.	12	4	Cone	¾	Dome		48-20				8/	14 x 22 x 12	Blk. Wood	Blk. Knit	14	300.00 Pair
	SK-01	Ac. Sus.	10	4	Cone	¾	Dome		45-20				8/	12 x 35 x 10	Blk. Wood	Blk. Knit	18	360.00 Pair
	SK-05	Ac. Sus.	10	4	Cone	¾	Dome		40-20				8/	12 x 35 x 10	Blk. Wood	Blk. Knit	18	380.00 Pair
	SKC-5	Ac. Sus.	(2)4½			1	Dome		40-22				8/	18 x 6 x 8	Blk. Wood	Blk. Knit	13	110.00 Each
	SKC-3	Ac. Sus.	4½						40-15				8/	7 x 11 x 6	Blk. Wood	Blk. Knit	7	50.00 Pair
OPTIMUS	PRO-4000	Tuned Port	15	5	Cone		Horn		50-20		160		8/	31 x 17 x 12	Oil. Wal.	Blk.		300.00 Each
	PRO-300	Bass Ref.	10			3	Horn		60-20	89	100		8/	23 x 12 x 8	Oil. Wal.	Blk.	18	100.00 Each
	PRO-200	Bass Ref.	8			2½	Horn		65-20		60		8/	18 x 20 x 7	Oil. Wal.	Blk.		80.00 Each
	PRO-220	Bass Ref.	8			2½	Horn		65-20		60		8/	18 x 10 x 8	Oil. Wal.	Blk.		80.00 Each
	PRO-127		5			1¼	Cone		85-20		50		8/	12 x 8 x 6	Oil. Wal.	Blk.		70.00 Each
(Continued)	PRO-7		4			1	Dome		100-20		50		8/	7 x 5 x 5	Mtl.	Mtl.		60.00 Each

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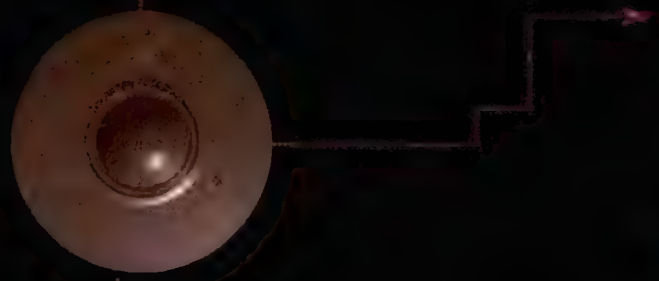

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LOUDSPEAKERS

MANUFACTURER	Model	Application, Design Principle, Enclosure or System Type	Woofer Diameter, Inches	Midrange Diameter, Inches	Midrange Type	Tweeter Diameter, Inches	Tweeter Type	Separate Level Controls? Woofer=W, Midrange=M, Tweeter=T, Supertweeter=ST	Anechoic Frequency Response, Hz to kHz, ±dB	SPL, 1 Watt/1 Meter, dB	Recommended Minimum Amp Power, Watts/Channel	Crossover Frequencies, Hz	Impedance, Ohms: Nominal/Minimum	Dimensions, Inches (To Nearest Inch)	Finish	Grille Color and Material	Weight, Lbs. Each	Price, $
OPTIMUS (Continued)	PRO-77		5			1	Dome		90-20		70		8/	9 x 6 x 5	Mtl.	Mtl.		80.00 Each
	PRO-7AV		4			1	Dome		120-20		40		8/	7 x 5 x 5	Mtl.	Mtl.		70.00 Each
	PRO SWS-500	Sat. & Subwoof.	10	3	Cone	½	Dome		40-18		100		4/	Three Pieces	Blk.			300.00 Sys.
	PRO SWS-501	Sat. & Subwoof.	12	3½		2½			35-20	80	20		8/	Three Pieces	Blk.		37 Sys.	250.00 Sys.
	PRO SW-12	Subwoof.	12						35-200		100		8/	13 x 18 x 16	Oil. Wal.			150.00 Each
	PRO SW-10P	Powered Ported Subwoof.	10					W	25-175		120 Inc.		8/		Blk. Vnl.	Blk. Cloth		400.00 Each
	PRO-LX5	Bass Ref.	5			2x4	Linaeum Dipole		90-25	88		2k	8/	10 x 6 x 6	Mtl.	Blk. Cloth		130.00 Each
	PRO-LX4	Bass Ref.	4			3x3½	Linaeum Mono-pole		100-25	87		3k	8/	6 x 10 x 5	Oil. Wal.	Brn. Cloth		70.00 Each
	PRO-X77	Bass Ref.	5			3x3½	Linaeum Mono-pole		90-25	88		3k	8/	9 x 6 x 6	Mtl.	Blk. Cloth		100.00 Each
	PRO-X7	Bass Ref.	4			1	Dome		100-20	87		2.5k	8/	8 x 5 x 5	Mtl.	Blk. Cloth		70.00 Each
	PRO-X5	Ac. Sus.	3			1	Dome		150-20	87		10k	8/	7 x 4 x 4	Mtl.	Blk. Cloth		40.00 Each
	STS-1000	Tuned Port	12	5		¾	Dome		40-20		100		8/	30 x 14 x 11	Oil. Wal.	Blk.		130.00 Each
	STS-100		8	4	Cone	¾	Dome		75-20		50			17 x 12 x 11	Blk. Vnl.	Cloth		80.00 Each
	STS-50	Ac. Sus.	5			2½	Cone		90-20	88		2.5k	8/	11 x 7 x 5	Wal. Vnl.	Brn. Cloth		40.00 Each
	XTS-8	Sat.	3½			2½			220-20		30		8/	8 x 4 x 6	Mtl.	Mtl.		80.00 Pair
	XTS-9	Bass Ref.	5¼			1¼	Dome		110-20		50		8/	9 x 6 x 6	Mtl.	Mtl.		130.00 Pair
	XTS-30	Sat.	3								7		8/	4 x 4 x 3	Oil. Wal.	Blk.		16.00 Each
	XTS-25	Sat.	4								10		8/	7 x 5 x 4	Oil. Wal.	Blk.		20.00 Each
	XTS-22	Ac. Sus.	4						100-18	86			8/	9 x 5 x 5	Blk. Vnl.	Blk. Cloth		30.00 Each
	XTS-40	A/V; Ac. Sus.	4						150-18	89			8/	5 x 5 x 4	Blk. Vnl.	Mtl.		20.00 Each
ORACLE AUDIO	Mentor Monitor	Bass Ref.	5½			¾	Dome		55-20 ±2	89	25	3.5k	4/2.5	14 x 8 x 12			19	1795.00 Pair
	Thalia	Bass Ref.	5½			¾	Dome		50-20 ±2	89	25	100,3.5k	4/2.5	36 x 10 x 14			54	2995.00 Pair
	Mentor Studio	Bass Ref.; 2 Sats. & 2 Subs.	5½			¾	Dome		50-20 ±2	89	25	100,3.5k	4/2.5	Four Pieces			64 Side	3790.00 Sys.
	Minerva	Hybrid	(2)8	8		44	Ribbon		50-20 ±2	84	60	100,3.5k	8/4	56 x 15 x 14				5995.00 Pair
	Helicon	Hybrid	(2)9½	5½		44	Ribbon		35-20 ±2	83	80	200,3k	6.5/3	58 x 14 x 14				7995.00 Pair
OWI	SPV-02	Outdoor	4			2	Dome		90-20	92	35	6k	8/	24 x 18 x 12	Concrete, Fbgls.		50	440.00 Each
	SMA-02	Outdoor	4			2	Dome		90-20	92	35	6k	8/	24 x 18 x 12	Concrete, Fbgls.		50	444.00 Each
	LPV-03	Outdoor	5¼	2	Dome	½	Dome		60-22	93	35	6.9k	8/	25 x 22 x 15	Concrete, Fbgls.		70	560.00 Each
	LMA-03	Outdoor	5¼	2	Dome	½	Dome		60-22	93	35	6.9k	8/	25 x 22 x 15	Concrete, Fbgls.		70	560.00 Each
	202	Surface	4			2			90-20	92	30	6k	8/3	7 x 5 x 4	Alum.	Opt.	5	169.00 Pair
	203	Surface	4	½		2			90-22	92	30	6k,9k	8/3	7 x 5 x 4	Alum.	Opt.	6	189.00 Pair
	502	Surface	5¼			2			60-19	93	30	6k	8/3	7 x 10 x 6	Alum.	Opt.	7	319.00 Pair
	503	Surface	5¼	1		2			60-22	93	30	6k	8/3	7 x 10 x 6	Alum.	Opt.	7	349.00 Pair
	900	Surface Subwoof.	5¼						40-450	93	30	430	8/4	7 x 10 x 6	Alum.	Opt.	7	229.00 Each
	M-4F	In-Wall	4						70-18	90	15		4/1	4 x 4	Plast.	Wht.	1	65.00 Each
	M-5cx	Coaxial; In-Wall	5¼			½	Cone		50-20	94	15		4/1	6 x 6	Plast.	Wht.	2	89.00 Each
	2300	In-Wall	5			2	Ribbon		50-20	85	35		4/1	9 x 9	Plast.	Wht.	3	229.00 Each
	2301	In-Wall/In-Ceiling	5½						65-20	90	30		6/2	9 x 9	Plast.	Wht.	3	160.00 Each
	3301	In-Wall/In-Ceiling	5½						50-20	90	30		4/1	9 Dia.	Plast.	Wht.	3	217.00 Each
	3302	In-Wall/In-Ceiling	5½						65-20	91	30		4/1	9 Dia.	Plast.	Wht.	3	191.00 Each
OXFORD	KT168	Vented Sat.	4			¾	Dome		55-21	90	20	3k	8/	8 x 5 x 5	Opt.	Opt.	3	129.00 Pair
PACIFIC SOUND & SIGNAL	PAC40	Vented	4			¾	Dome		60-21 ±5	90	5	3k	4/3	8 x 5 x 5	Blk.	Blk.	3	129.00 Pair
	CF65	Subwoof.	(2)6½						30-120	90	50	120	8/6	25 x 14 x 11	Blk.	Blk.	34	399.00 Each
PARADIGM	Micro	Bass Ref.	5			⅝	Dome		70-20 ±2.5	88	15	3k	8/4	9 x 7 x 8	Opt.	Opt.	6	70.00 Each
	Atom	Bass Ref.	5½			¾	Dome		60-20 ±2	89	15	3k	8/4	11 x 7 x 8	Opt.	Opt.	9	85.00 Each
	Titan	Bass Ref.	6½			¾	Dome		55-20 ±2	88	15	3k	8/4	13 x 8 x 10	Opt.	Opt.	13	105.00 Each
	Phantom	Bass Ref.	8			¾	Dome		40-20 ±2	90	15	2.5k	8/4	19 x 10 x 12	Opt.	Blk. Knit	22	155.00 Each
	MINI-MkII	Bass Ref.	6½			1	Dome		48-20 ±2	89	15	2k	8/4	15 x 9 x 10	Opt.	Blk. Knit	18	160.00 Each
	3seMkII	Bass Ref.	8			1	Dome		38-20 ±2	91	15	2.5k	8/4	21 x 10 x 12	Opt.	Blk. Knit	24	210.00 Each
	5seMk3	Bass Ref.	8			1	Dome		32-20 ±2	90	15	2.2k	8/4	33 x 10 x 12	Opt.	Blk. Knit	35	265.00 Each
	7seMk3	Bass Ref.	(2)6½			1	Dome		34-20 ±2	92	15	1.8k	6/4	35 x 8 x 15	Opt.	Blk. Knit	43	315.00 Each
	9seMk3	Bass Ref.	(2)8			1	Dome		32-20 ±2	93	15	2k	6/4	37 x 11 x 15	Opt.	Blk. Knit	50	375.00 Each
	11seMk3	Bass Ref.	(2)8	6½	Cone	1	Dome		28-20 ±2	92	15	550,1.9k	6/4	44 x 11 x 16	Opt.	Blk. Knit	68	525.00 Each
	Compact Monitor	Bass Ref.	6½			1	Dome		40-20 ±2	88	15	2k	8/4	16 x 9 x 11	Opt., Wood	Blk. Knit	22	
	Studio Monitor	Bass Ref.	(2)8	5	Cone	1	Dome		25-20 ±2	90	15	275,2.5k	6/4	44 x 13 x 17	Opt., Wood	Blk. Knit	93	950.00 Each
	Export/BP	Bipolar	(2)6½			(2)1	Domes		28-20 ±2	90	15	2k	8/4	42 x 9 x 14	Opt., Wood	Blk. Knit	60	
	Esprit/BP	Bipolar	(2)6½			(2)1	Domes		23-20 ±2	90	15	1.7k	8/4	45 x 9 x 14	Opt., Wood	Blk. Knit	70	625.00 Each
	Eclipse/BP	Bipolar	(2)8			(2)1	Domes		22-20 ±2	90	15	1.7k	6/4	48 x 11 x 17	Opt., Wood	Blk. Knit	80	
	CC-100	Ctr. Ch.; Bass Ref.	(2)5½			¾	Dome		70-20 ±2	92	15	2.8k	6/4	6 x 20 x 7	Opt.	Blk. Knit	18	200.00 Each
	CC-200	Ctr. Ch.; Bass Ref.	(2)5½			¾	Dome		60-20 ±2	92	15	2.8k	6/4	6 x 17 x 15	Opt.	Blk. Knit	20	200.00 Each
	CC-300	Ctr. Ch.; Bass Ref.	(2)6½			1	Dome		38-20 ±2	92	15	2k	6/4	7 x 22 x 15	Opt.	Blk. Knit	25	300.00 Each
	ADP-100	Surround	(2)5			(2)⅝	Domes		85-20	88	15	3k	6/4	9 x 9 x 7	Opt.	Opt.	8	160.00 Each
	ADP-150	Surround	(2)5½			(2)¾	Domes		65-20	89	15	3k	6/4	11 x 9 x 7	Opt.	Opt.	12	200.00 Each
	SB-80	Bandpass Subwoof.	8						40-100 ±2	93	15	100	8/6	17 x 11 x 19	Opt.	None	33	210.00 Each
	SB-100	Bandpass Subwoof.	10						36-100 ±2	94	15	100	8/6	17 x 17 x 19	Opt.	None	42	250.00 Each
(Continued)	SB-120	Bandpass Subwoof.	12						26-100 ±2	95	15	100	8/6	17 x 19 x 28	Opt.	None	57	360.00 Each

LOUDSPEAKERS

MANUFACTURER	Model	Application, Design Principle, Enclosure or System Type	Woofer Diameter, Inches	Midrange Diameter, Inches	Midrange Type	Tweeter Diameter, Inches	Tweeter Type	Separate Level Controls? Woofer=W, Midrange=M, Tweeter=T, Supertweeter=ST	Anechoic Frequency Response, Hz to kHz, ±dB	SPL, 1 Watt/1 Meter, dB	Recommended Minimum Amp Power, Watts/Channel	Crossover Frequencies, Hz	Impedance, Ohms: Nominal/Minimum	Dimensions, Inches (To Nearest Inch)	Finish	Grille Color and Material	Weight, Lbs. Each	Price, $
PARADIGM (Continued)	PS-1000	Powered Bandpass Subwoof.	10						28-100 ±2		120 Inc.	50-150 (Var.)		17 x 17 x 19	Opt.	None	60	520.00 Each
	AMS-200	In-Wall; Inf. Baf.	6½			1	Dome		55-20 ±2	88	15	2k	8/6	12 x 8 x 3	Wht.	Wht. Mtl.	6	190.00 Each
	AMS-300	In-Wall; Inf. Baf.	8			1	Dome		45-20 ±2	89	15	1.5k	8/4	13 x 8 x 3	Wht.	Wht. Mtl.	7	240.00 Each
PARADOX	Purpleheart II	Vented	8			(2)1	Domes		40-20 ±3	94	25	1.5k	6/4	10 x 14 x 22	Opt., Wood	Blk. Knit	70	2400.00 Pair
PARAGON ACOUSTICS	Regent	Vented	(2)6½			¾	Dome		32-20 ±3	91	25	2.6k	6/3.6	10 x 15 x 47	Opt., Wood	Blk. Knit	150	2800.00 Pair
	Jubilee	Phased Aperiodic	6½			¾	Dome		65-20 ±2.5	85	30	2.7k	8/5	9 x 10 x 16	Opt., Wood	Blk. Knit	46	1495.00 Pair
PARAMOUNT PICTURES	H/T-1	Home Th.	15,12	4½	Cone	2,½	Cone, Dome		38-20 ±3	91	20	150,800, 6k	8/	Three Pieces	Opt.	Blk. Knit	345 Sys.	899.95 Sys.
	H/T-2	Home Th.	12,10	4½, 5¼	Cones	2,½	Cone, Dome		38-20 ±3	90	20	150,800, 6k	8/	Three Pieces	Gloss Blk.	Gray Knit	345 Sys.	899.95 Sys.
	H/T-3	Home Th.	12, (2)8	5¼	Cone	1,½	Domes		38-20 ±3	90	20	150,800, 6k	8/	Three Pieces	Dark Cherry	Blk. Knit	325 Sys.	899.95 Sys.
	H/T-4	Home Th.	10	(2)4½	Cones	(2)½	Domes		40-20 ±3	88	15	150,5k	8/	33 x 19 x 32	Charc. Gray	Gray Knit	120	399.95 Each
	H/T-7	Home Th.	(2)8	(2)4½	Cones	(2)2	Cones		50-20 ±3	90	15	1k,6k	8/	Three Pieces	Blk. Ash	Blk. Knit	215 Sys.	499.95 Sys.
	H/T-8.3	Home Th.	10,8	(2)4½	Cones	2,½	Cone, Dome		38-20 ±3	89	15	150,6k	8/	Three Pieces	Charc. Gray	Gray Knit	298 Sys.	849.95 Sys.
	MM2.5	A/V; Powered	6½	(2)4½	Cones	(2)½	Domes	T	70-20 ±3	98	100 Inc.	4k		12 x 6 x 7	Opt.	Opt., Knit	13	249.95 Pair
	MM3	A/V; Sat. & Powered Subwoof.	6½	(2)4½	Cones	(2)½	Domes	T	45-20 ±3	105	100 Inc.	150,4k		Three Pieces	Opt.	Opt., Knit	34 Sys.	349.95 Sys.
	MM3.5	A/V; Sat. & Powered Subwoof.	(2)6½	(2)4½	Cones	(2)½	Domes	T	38-20 ±3	108	100 Inc.	150,4k		Three Pieces	Opt.	Opt., Knit	46 Sys.	429.95 Sys.
	MM-2	Ctr. Ch.	4½			½	Dome		85-20 ±3	86	10	5k	8/	5 x 12 x 7	Blk. Onyx	Gray Knit	11	99.95 Each
	PC-3A	Ctr. Ch.	(2)4½			½	Dome		76-20 ±3	88	10	4.5k	6/	5 x 14 x 7	Opt.	Blk. Knit	12	149.95 Each
	AW-3	Ctr. Ch.	(2)5¼			¾	Dome		70-20 ±3	89	15	4k	6/	7 x 16 x 8	Opt.	Blk. Knit	14	199.95 Each
	CC-4	Ctr. Ch.	(2)4½			(2)½	Domes		70-20 ±3	88	15	4.5k	6/	18 x 9 x 6	Blk. Onyx	Gray Knit	14	249.95 Each
	AW-5	Home Th.	5			1	Dome		55-20 ±3	87	10	3.5k	8/	7 x 7 x 11	Opt.	Blk. Knit	11	84.95 Each
	AW-7	Home Th.	7			1	Dome		48-20 ±3	88	15	3k	8/	9 x 10 x 14	Opt.	Blk. Knit	18	109.95 Each
(Continued)	AW-9	Home Th.	9			1	Dome		40-20 ±3	89	15	3k	8/	10 x 18 x 9	Opt.	Blk. Knit	22	149.95 Each

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LOUDSPEAKERS

MANUFACTURER	Model	Application, Design Principle, Enclosure or System Type	Woofer Diameter, Inches	Midrange Diameter, Inches	Midrange Type	Tweeter Diameter, Inches	Tweeter Type	Separate Level Controls? Woofer=W, Midrange=M, Tweeter=T, Supertweeter=ST	Anechoic Frequency Response, Hz to kHz, ±dB	SPL, 1 Watt/1 Meter, dB	Recommended Minimum Amp Power, Watts/Channel	Crossover Frequencies, Hz	Impedance, Ohms: Nominal/Minimum	Dimensions, Inches (To Nearest Inch)	Finish	Grille Color and Material	Weight, Lbs. Each	Price, $
PARAMOUNT PICTURES (Continued)	AW-9.2	Home Th.	(2)9			1	Dome		36-20 ±3	92	20	2.5k	8/	10 x 40 x 11	Opt.	Blk. Knit	42	249.95 Each
	AW-9.5	Sat. & Subwoof.	(2)9			1	Dome		40-20 ±3	89	15	150,3k	8/	Three Pieces	Opt.	Blk. Knit	58 Sys.	499.95 Sys.
PARASOUND	AWM360	Indoor/Outdoor	4			1	Dome		65-20 ±3	86	10	2.6k	8/6	5 x 7 x 5	Opt., Mtl.	Opt., Mtl.	5	155.00 Pair
	AWS280	Indoor/Outdoor	5¼			2	Cone		55-20 ±3	88	10	3k	8/6	7 x 9 x 7	Opt., Mtl.	Opt., Mtl.	10	265.00 Pair
	AWM380	Indoor/Outdoor	5¼			1	Dome		48-20 ±3	88	10	2.4k	8/6	7 x 9 x 7	Opt., Mtl.	Opt., Mtl.	11	345.00 Pair
	CS/T280	In-Wall	8			1	Dome		36-22 ±3	89	10	2.4k	8/6	10 x 14	Wht.	Wht. Mtl.	7	465.00 Pair
	CS/W802	In-Wall; Subwoof.	8						29-180 ±3	89	10	140	8/6	10 x 14	Wht.	Wht. Mtl.	10	249.00 Each
	CS/T265	In-Wall	6½			1	Dome		42-22 ±3	88	10	2.4k	8/6	9 x 12	Wht.	Wht. Mtl.	6	345.00 Pair
	CS/T255	In-Wall	5¼			1	Dome		54-22 ±3	87	10	2.6k	8/6	8 x 11	Wht.	Wht. Mtl.	5	249.00 Pair
	CS/T250	In-Wall	5¼			1	Dome		70-20 ±4	86	10	2.2k	8/6	8 x 11	Wht.	Wht. Mtl.	5	139.00 Pair
	GMAS-18	Powered Aperiodic Subwoof.	18					W	10-80		Inc.		8/6	36 x 28 x 18	Opt.	Gray Knit	196	3850.00 Each
	Nomad	Indoor/Outdoor	6½			1	Dome		35-20 ±4	90		2.4k	8/6	9 x 13 x 8	Opt.	Opt.	8	475.00 Pair
PEGASUS AUDIO	Alpha IIA	Vented	6½			1	Flat		46-20 ±3	88	25	5.5k	8/7.8	20 x 13 x 9	Opt., Lam.	Opt., Knit	28	600.00 Pair; Kit, 300.00
	Alpha III	Vented	5¼			¾	Dome		50-20 ±3	85.6	25	4k	4/3	17 x 7 x 11	Opt., Lam.	Opt., Knit	20	700.00 Pair; Kit, 330.00
	Beta	Vented	6½			1	Dome		65-15 ±3	85.6	25	6k	8/4.1	17 x 11 x 7	Opt., Lam.	Opt., Knit	20	450.00 Pair; Kit, 250.00
	Lambda IA	Vented	6½			¾	Dome		45-20 ±3	88	25	3.1k	6/3.8	17 x 9 x 11	Opt., Lam.	Opt., Knit	20	850.00 Pair; Kit, 400.00
	Gemini	Vented	(2)6½			1	Flat		40-20 ±3	87.2	25	5.5k	4/3.9	39 x 10 x 10	Opt., Lam.	Opt., Knit	43	1500.00 Pair; Kit, 500.00
	Athena	Vented Subwoof.	8						35-200 ±3	87	25		8/5	39 x 10 x 10	Blk. Matte Lam.	None	43	500.00 Each; Kit, 200.00
	Appollo	Vented Subwoof.	(2)10						29-200 ±3	90	25		4/3.1	36 x 14 x 14	Blk. Matte Lam.	None	64	675.00 Each; Kit, 300.00
	Quartet	Sealed Sat. & Vented Subwoof.	6½	4½	Cone	¾	Dome		46-20 ±3	92	25	150,5k	8/7	Four Pieces	Opt.	Opt., Knit	70 Sys.	1299.00 Sys.; Kit, 899.00
	Stereo Sub-Woofer	Vented Stereo Subwoof.	(4)8						32-200 ±3	89	50		4/2.8	22 x 32 x 13	Blk. Matte Lam.	None	70	1299.00 Each; Kit, 899.00
	RockMaster 3	Vented	15			4x11	Horn		46-20 ±3	97	40	3.5k	6/3.3	32 x 20 x 13	Blk. Paint	Blk. Mtl.	79	2400.00 Pair; Kit, 1200.00

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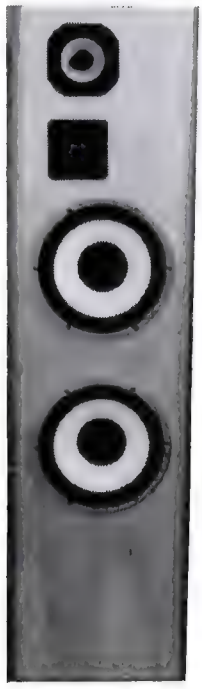

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LOUDSPEAKERS

MANUFACTURER	Model	Application, Design Principle, Enclosure or System Type	Woofer Diameter, Inches	Midrange Diameter, Inches	Midrange Type	Tweeter Diameter, Inches	Tweeter Type	Separate Level Controls? Woofer=W, Midrange=M, Tweeter=T, Supertweeter=ST	Anechoic Frequency Response, Hz to kHz, ±dB	SPL, 1 Watt/1 Meter, dB	Recommended Minimum Amp Power, Watts/Channel	Crossover Frequencies, Hz	Impedance, Ohms: Nominal/Minimum	Dimensions, Inches (To Nearest Inch)	Finish	Grille Color and Material	Weight, Lbs. Each	Price, $
PERSONA TECH-NOLOGIES	Personal Home Theatre	Powered Sat.	3	2½	Cone	½x2	Piezo		75-18 ±3	88	20 Inc.	150,11.5k	4/4	4 x 9 x 5		Gray	2	199.95 Pair
PHASE TECH-NOLOGY	PC 40/50 Mark II	Ac. Sus. Sat. & Subwoof.	10	5¼	Solid Piston	1	Dome		35-20 ±3	88	25	90,1.8k	4/4	Three Pieces	Opt.	Blk. Knit	53 Sys.	730.00 Sys.
	PC 60/50 Mark II	Ac. Sus. Sat. & Subwoof.	10	6½	Solid Piston	1	Dome		35-20 ±3	88	25	95,2.1k	8/6	Three Pieces	Opt.	Blk. Knit	65 Sys.	830.00 Sys.
	PC 40 Mark II	Ac. Sus.	5¼			1	Dome		70-20 ±3	89	15	1.8k	4/3.5	6 x 5 x 10	Opt.	Blk. Knit	9	190.00 Each
	PC 50 Mark II	Ac. Sus. Stereo Subwoof.	10						35-90 ±3	88	25	90	8/6	13 x 14 x 15	Opt.		33	350.00 Each
	PC 60 Mark II	Ac. Sus.	6½			1	Dome		55-20 ±3	88	25	2.1k	6/4	9 x 8 x 13	Opt.	Blk. Knit	16	240.00 Each
	PC 80	Tuned Port	6½			1	Dome		50-20 ±3	88	25	2.5k	6/4	10 x 11 x 16	Opt.	Blk. Knit	32	325.00 Each
	PC 6.5	Ac. Sus.	8	5¼	Solid Piston	1	Dome		42-20 ±2	89	25	450,2k	4/4	11 x 9 x 36	Opt.	Blk. Knit	58	450.00 Each
	PC 8.5	Ac. Sus.	10	5¼	Solid Piston	1	Dome		35-20 ±2	89	25	350,2k	4/4	13 x 12 x 36	Opt.	Blk. Knit	90	600.00 Each
	PC 10.5	Tuned Port	10	5¼	Piston	1	Dome		25-20 ±2	89	25	350,2.2k	6/4	13 x 14 x 44	Opt.	Blk. Knit	110	From 1100.00 Each
	PC-Center	Ac. Sus.; Ctr. Ch.	(2)5¼			1	Dome		75-20	90	15	2.5k	8/6	20 x 6 x 11	Blk. Lam.	Blk. Knit	26	300.00 Each
	PC 60AV	Ac. Sus.	6½			1	Dome		55-20 ±2	88	25	2.1k	6/4	9 x 8 x 13	Blk. Lacq.	Blk. Knit	18	275.00 Each
	PC 80AV	Tuned Port	6½			1	Dome		50-20 ±2	88	25	2.5k	6/4	10 x 11 x 16	Blk. Lacq.	Blk. Knit	26	350.00 Each
	2T/T-SUB	Sat. & Subwoof.	(2)6½	5¼	Cone	¾	Dome		45-20	89	10	150,3k	8/6	Three Pieces	Blk. Lam.	Blk. Knit	40 Sys.	399.00 Sys.
	2T	Ac. Sus.	5¼			¾	Dome		95-20 ±3	89	10	3k	8/6	10 x 6 x 5	Blk. Lam.	Blk. Knit	7	199.90 Pair
	T-SUB	Bandpass Stereo Subwoof.	(2)6½						45-150 ±3	89	10	150	8/6	18 x 15 x 8	Blk. Lam.		28	200.00 Each
	1C	Ac. Sus.; Ctr. Ch.	(2)5¼			¾	Dome		80-20	90	15	3k	8/6	20 x 6 x 8	Blk. Lam.	Blk. Knit	23	170.00 Each
	3T	Tuned Port	6½			1	Dome		50-20 ±3	90	15	3k	8/6	8 x 9 x 16	Blk. Lam.	Blk. Knit	14	130.00 Each
	5T	Tuned Port	6½			1	Dome		45-20	90	15	2.5k	8/6	8 x 11 x 33	Blk. Lam.	Blk. Knit	45	215.00 Each
	7T	Tuned Port	8			1	Dome		40-20 ±3	90	15	2.5k	8/6	10 x 12 x 37	Blk. Lam.	Blk. Knit	52	275.00 Each
	9T	Tuned Port	8	1½	Dome	1	Dome		35-20 ±3	91	15	800,3k	8/6	10 x 15 x 39	Blk. Lam.	Blk. Knit	68	375.00 Each
	CI 10 IV B	In-Wall; Sat.	5¼			¾	Dome		55-20	90	15	3.5k	8/6	8 x 12 x 3	Wht. Matte	Wht. Steel	5	107.50 Each
	CI 20 IV B	In-Wall; Sat.	6½			¾	Dome		50-20	90	15	2.8k	8/6	8 x 12 x 3	Wht. Matte	Wht. Steel	5	150.00 Each
	CI 40 IV B	In-Wall; Sat.	6½			1	Dome		45-20	90	15	2k	8/6	8 x 12 x 3	Wht. Matte	Wht. Steel	8	200.00 Each
	CI 60 IV	In-Wall; Sat.	6½			1	Dome		40-20	90	15	2.1k	8/6	8 x 12 x 4	Wht. Matte	Wht. Steel	8	250.00 Each
	CI Sub IV	In-Wall; Stereo Subwoof.	6x9						28-90	90	25	90	8/6	8 x 12 x 4	Wht. Matte	Wht. Steel	9	250.00 Each
PHILIPS	DSS930	Biamp, Powered	(2)5¼				Ribbon		50-20 ±1		Inc.	4k		23 x 9 x 13	Blk. Foil	Blk.	35	1000.00 Each
	FB850	Inf. Baf.	7	4	Cone		Ribbon		38-24	88	20	600,7k	6/	34 x 10 x 13	Blk. Foil	Blk. Knit	43	425.95 Each
	FB830	Inf. Baf.	8	4	Cone	¾	Dome		43-20	87	10	650,7k	6/	25 x 10 x 11	Blk. Foil	Blk. Knit	28	549.95 Pair
	FB691	Tuned Port	7	7	Cone	1	Dome		38-20	88	10	1.5k,4.5k	6/	26 x 11 x 10	Blk. Foil	Blk. Knit	25	299.95 Pair
	FB671	Tuned Port	(2)6			¾			40-20	87.5	10	5k	6/	24 x 10 x 9	Blk. Foil	Blk. Knit	20	249.95 Pair
	FB651	Tuned Port	7			¾	Dome		46-20	87	10	5k	6/	16 x 10 x 8	Blk. Foil	Blk. Knit	14	199.95 Pair
PHYZICS	Illusion FS	Dual Vent	(2)6		Cone	1	Dome		50-20 ±2	86	60	150,2.5k	4/3	14 Dia. x 35	Lacq. Oak	Blk. Knit	46	2000.00 Pair
	Illusion M	Dual Vent	(2)4		Cone	1	Dome		55-20 ±2	85	50	150,2.5k	4/3	7 Dia. x 38	Lacq. Oak	Blk. Knit	32	1100.00 Pair
	Illusion WM	Wall-Mount; Dual Vent	(2)4		Cone	1	Dome		55-20 ±2	85	50	150,2.5k	4/3	8 x 22	Nat. Oak	Brn. Knit	22	1100.00 Pair
PINNACLE LOUD-SPEAKERS	96db	Dual Ported	(2)6½			1	Dhorm		48-20 ±3	96	8	1.8k		26 x 14 x 15	Oak Ven.	Blk. Knit	60	775.00 Pair
	98db	Triple Ported	(2)8			1½	Dhorm	T	45-20 ±3	98	5	1.8k		32 x 16 x 16	Oak Ven.	Blk. Knit	72	925.00 Pair
	PN5+	4th Order; Vented	5¼			¾	Dome		40-21	88	10		8/	12 x 7 x 7	Blk. Vnl.		8	199.00 Pair
	PN8+	4th Order; Vented	8			1	Dome		30-21	92	10		8/	19 x 11 x 11	Blk. Vnl.		35	375.00 Pair
	AC 400	Ported	4			¾	Dome		60-21 ±3	86	5	5.5k	8/	10 x 6 x 7	Opt., Vnl.	Blk. Knit	7	179.00 Pair
	AC 500	Ported	5¼			¾	Dome		50-21 ±3	86	10	5k	8/	11 x 7 x 8	Opt., Vnl.	Blk. Knit	8	209.00 Pair
	AC 550	Ported	5¼			¾	Dome		45-21 ±3	87	10	2.5k	8/	13 x 7 x 8	Opt., Vnl.	Blk. Knit	9	129.00 Each
	AC 600	Ported	6½			¾	Dome		40-21 ±3	88	10	4k	8/	16 x 9 x 8	Opt., Vnl.	Blk. Knit	13	239.00 Pair
	AC 650	Ported	6½			¾	Dome		40-21 ±3	91	10	2.5k	8/	17 x 10 x 8	Opt., Vnl.	Blk. Knit	17	230.00 Pair
	AC 800	Ported	8			1	Dome		35-21 ±3	92	10	2.2k	8/	19 x 11 x 11	Opt., Vnl.	Blk. Knit	18	379.00 Pair
	AC 850	Ported	8			1	Dome		30-21 ±3	93	10	2.2k	8/	26 x 10 x 11	Opt., Vnl.	Blk. Knit	24	475.00 Pair
	AC SUB	Ported Subwoof.	(2)6½					W	36-150 ±3	91	20	120	8/	21 x 12 x 11	Opt., Vnl.	Blk. Knit	30	249.00 Each
	Arctic 1	Ported	5¼			1	Dome		45-22 ±3	86	10	2.5k	8/	11 x 7 x 6	Opt., Lacq.	Blk. Knit	9	425.00 Pair
	Arctic 2	Ported	(2)5¼			1	Dome		38-22 ±3	90	10	3k	8/	15 x 10 x 8	Opt., Lacq.	Blk. Knit	13	525.00 Pair
PIONEER	S-V401 K/H	Home Th.; 5 Sats. & Subwoof.	(2)4¾	4	Cone	2½	Cone		40-20			150,1.3k	8/	Six Pieces	Opt.	Opt., Mtl.	50 Sys.	910.00 Sys.
	S-V301 K/H	Home Th.; 4 Sats. & Subwoof.	(2)4¾	4	Cone	2½	Cone		40-20			150,1.3k	8/	Five Pieces	Opt.	Opt., Mtl.	46 Sys.	800.00 Sys.
	S-4D K/H	Home Th.; 3 Sats. & Subwoof.	(2)4¾	4	Cone	2½	Cone		40-20			150,1.3k	8/	Four Pieces	Opt.	Opt., Mtl.	42 Sys.	680.00 Sys.
	S-3D K/H	Home Th.; Sat. & Subwoof.	(2)4¾	4	Cone	2½	Cone		40-20			150,1.3k	8/	Three Pieces	Opt.	Opt., Mtl.	38 Sys.	570.00 Sys.
	S-C55 K/H	Ctr. Ch. Sat.		4	Cone	2½	Cone		150-20			1.3k	8/	7 x 11 x 5	Opt.	Opt., Mtl.	4	130.00 Each
	S-SR55 K/H	Surround Sat.		4	Cone	2	Cone		150-20			3k	8/	7 x 11 x 5	Opt.	Opt., Mtl.	4	230.00 Pair
	S-V201	5 Inf. Baf. Sats. & Subwoof.	8	4	Cone	1	Cone		40-20			150,5k	8/16	Six Pieces	Blk.	Blk. Knit	30 Sys.	580.00 Sys.
(Continued)	S-2D	Inf. Baf. Sat. & Subwoof.	8	4	Cone	1	Cone		40-20			150,5k	8/	Three Pieces	Blk.	Blk. Knit	24 Sys.	350.00 Sys.

MANUFACTURER	Model	Application, Design Principle, Enclosure or System Type	Woofer Diameter, Inches	Midrange Diameter, Inches	Midrange Type	Tweeter Diameter, Inches	Tweeter Type	Separate Level Controls? Woofer=W, Midrange=M, Tweeter=T, Supertweeter=ST	Anechoic Frequency Response, Hz to kHz, ±dB	SPL, 1 Watt/1 Meter, dB	Recommended Minimum Amp Power, Watts/Channel	Crossover Frequencies, Hz	Impedance, Ohms: Nominal/Minimum	Dimensions, Inches (To Nearest Inch)	Finish	Grille Color and Material	Weight, Lbs. Each	Price, $
PIONEER (Continued)	S-CR22	Inf. Baf. Ctr. Ch. & Surround Sat.		4	Cone	1	Cone		150-20			5k	16/	Three Pieces	Blk.	Blk. Knit	6	230.00 Sys.
	S-CR400	Ctr. Ch. & Surround	(2)4						50-20				8/	Three Pieces	Blk.	Blk. Knit	13	160.00 Sys.
	CS-C400	Bass Ref.; Ctr. Ch.	(2)4						50-20				8/	13 x 6 x 11	Blk.	Blk. Knit	7	90.00 Each
	CS-C250II Q/K	Bass Ref.	6			2½	Cone		50-20				8/	12 x 7 x 7	Blk. Oak	Blk. Knit	5	65.00 Each
	S-W1000	Powered Subwoof.	12					SW, Ctr.	20-140		Inc.	60/90/140 (Sel.)		20 x 21 x 18	Blk.		46	680.00 Each
	S-X7	Surround; Bass Ref.	3½						100-20				16/	6 x 8 x 5	Blk.	Blk. Mtl.	3	155.00 Pair
	CS-X500 Q/K	Surround; Ac. Sus.	4						100-20				8/	6 x 8 x 5	Opt.	Blk. Knit	3	70.00 Pair
	CS-G53/K	Bass Ref.	6			2½	Cone		55-20			5.2k	8/	9 x 15 x 8	Blk.	Blk. Knit	8	70.00 Each
	CS-G703	Bass Ref.	16	4¾	Cone	2½,¾	Cone, Dome		30-20			2.2k,7k, 12k	6/	18 x 40 x 13	Oak	Blk. Knit	44	240.00 Each
	CS-G503	Bass Ref.	12	4¾	Cone	2½,¾	Cone, Dome		35-20			2.2k,7k, 12k	6/	15 x 36 x 13	Oak	Blk. Knit	34	200.00 Each
	CS-G403	Bass Ref.	16	4¾	Cone	2½	Cone		30-20			2.5k,7k	6/	18 x 30 x 13	Oak	Blk. Knit	37	195.00 Each
	CS-G303	Bass Ref.	12	4¾	Cone	2½	Cone		35-20			3.5k,7k	6/	15 x 27 x 13	Oak	Blk. Knit	30	155.00 Each
	CS-G203	Bass Ref.	10	4¾	Cone	2½	Cone		40-20			3k,6k	6/	14 x 24 x 12	Oak	Blk. Knit	21	115.00 Each
	CS-G103	Ac. Sus.	10			2½	Cone		55-20			5k	6/	13 x 23 x 8	Oak	Blk. Knit	14	80.00 Each
PIONEER ELECTRONICS TECHNOLOGY	CSL-50E	Indoor/Outdoor	4½						75-20	88	10		8/	11 x 6 x 9	Wht. Lexan	Wht. Steel	5	299.00 Pair
	CSL-70E	Indoor/Outdoor	4½			¾			75-22	88	10	7k	8/	11 x 6 x 9	Wht. Lexan	Wht. Steel	6	369.00 Pair
	CSL-250-J/T	Outdoor	6½						50-20	86			8/	13 x 16 x 10	Opt.		12	299.00 Each
	CSL-300-J/T	Outdoor	6½						50-20	86			8/	13 x 18 x 10	Opt.		14	369.00 Each
	CSL-100-J/T	Outdoor	6½			3½			70-20	82		1k	8/	14 x 14 x 9	Opt.		33	599.00 Each
	CSL-1000-J/T	Outdoor	6½			(2)3½			35-25	86		4k	8/	10 x 36 x 10	Opt.		61	999.00 Each
POLK AUDIO	LS90	Ported	(4)6½			1	Dome		20-26	90	30	2.5k	8/	40 x 13 x 15	Opt.	Blk. Knit	69	849.95 Each
	LS70	Ported	(2)7½			1	Dome		25-26	90	30	2.5k	8/	37 x 12 x 15	Opt.	Blk. Knit	59	From 599.95 Each
	LS50	Ported	(2)6½			1	Dome		30-26	89	20	2.5k	8/	33 x 11 x 12	Opt.	Blk. Knit	46	From 449.95 Each
	S10	Pas. Rad.	7½			1	Dome		25-25	91	20	3k	8/	29 x 13 x 10	Opt.	Blk. Knit	33	349.95 Each
	S8	Pas. Rad.	7½			1	Dome		28-25	90	20	3k	8/	25 x 12 x 9	Opt.	Blk. Knit	28	249.95 Each
	S6	Pas. Rad.	6½			1	Dome		30-25	90	20	3k	8/	22 x 10 x 8	Opt.	Blk. Knit	18	199.95 Each
	S4	Ported	6½			1	Dome		32-25	91	20	3k	8/	16 x 10 x 7	Opt.	Blk. Knit	14	139.95 Each
	Monitor 6	Sat. & Subwoof.	(2)6½	4	Cone	¾	Dome		35-25	89	10	200,3k	8/	Three Pieces	Blk.	Blk. Knit	35	399.95 Sys.
	Monitor	Ac. Sus.	6½			½	Dome		35-25	91	20	3k	8/	14 x 9 x 8	Blk.	Blk. Knit	12	109.95 Each
	Mini-Monitor	Ported	5¼			½	Dome		42-25	90	10	3k	8/	11 x 7 x 7	Blk.	Blk. Knit	8	79.95 Each
	LS f/x	Ac. Sus.	(2)4½			(2)1	Domes		60-26	89	15	3k	8/	11 x 6 x 9	Opt.	Opt.	9	249.95 Each
	AW-M5	Ac. Sus./Outdoor	6½			1	Dome		55-23	91	20	3k	8/	13 x 8 x 9	Wht.	Wht.	10	249.95 Each
	M5	Ported	6½			1	Dome		50-23	91	20	3k	8/	13 x 8 x 9	Opt.	Opt.	10	199.95 Each
	AW-M3II	Ac. Sus./Outdoor	5¼			½	Dome		65-20	89	20	3k	8/	11 x 6 x 8	Wht.	Wht.	7	159.95 Each
	M3II	Ported	5¼			½	Dome		60-20	89	20	3k	8/	11 x 6 x 8	Opt.	Opt.	7	124.95 Each
	RM7000	Sats., Ctr. Ch., & Powered Subwoof.	8	(4)3½		(3)½	Domes		22-22	90	25; Inc.	175,3.5k	8/	Four Pieces	Opt.	Opt.	60	1399.00 Sys.
	RM5000II	Sats., Ctr. Ch., & Pas. Rad. Subwoof.	(2)6½	(4)3½	Cones	(3)½	Domes		25-22	90	25	175,3.5k	8/	Four Pieces	Opt.	Opt.	50	1099.00 Sys.
	RM3000II	Sat. & Pas. Rad. Subwoof.	(2)6½	3½	Cone	½	Dome		25-22	90	10	175,3.5k	8/	Three Pieces	Opt.	Opt.	45	849.95 Sys.
	RM2000II	Ac. Sus.		3½	Cone	½	Dome		150-22	90	10	3.5k	8/	7 x 4 x 6	Opt.	Opt.	6	229.95 Each
	SW200LS	Powered Subwoof.	10					W	19-200		125 Inc.	50-150 (Var.)		19 x 12 x 17	Blk.		40	849.00 Each
	SW100RM	Powered Subwoof.	8					W	22-200		65 Inc.	50-150 (Var.)		19 x 11 x 14	Opt.		36	549.00 Each
	CS350LS	Ported; Ctr. Ch.	(4)4½			1	Dome		60-26	91	10		8/	26 x 7 x 11	Blk.	Blk. Knit	17	449.00 Each
	CS250S	Ported; Ctr. Ch.	(2)4½			1	Dome		80-25	90	10		8/	18 x 6 x 8	Blk.	Blk. Knit	10	299.00 Each
	CS200	Ac. Sus.; Ctr. Ch.	(2)4½			½	Dome		90-20	89	10	3k	8/	18 x 6 x 6	Blk.	Blk. Knit	7	219.00 Each
	AB805	In-Wall	(2)6½			1	Dome		30-25	91	20	3k	8/	6 x 16 x 3	Wht.	Wht. Mtl.	8	275.00 Each
	AB705	In-Wall	6½			1	Dome		32-25	90	20	3k	8/	6 x 10 x 3	Wht.	Wht. Mtl.	5	199.95 Each
	AB505	In-Wall	5¼			¾	Dome		67-20	89	20	3k	8/	6 x 9 x 3	Wht.	Wht. Mtl.	4	124.95 Each
	AB610	In-Wall	6½			¾	Dome		40-20	90	10	3k	8/	7 Dia.	Wht.	Wht. Cloth	4	124.95 Each
	AB410	In-Wall	5¼						60-17.5	87	10		8/	7 Dia.	Wht.	Wht. Cloth	3	74.95 Each
POSH SPEAKER SYSTEMS	835-SX (w/Crossover)	Ac. Sus.; Stereo Subwoof.	8						35-120 ±3	90	20	120	4/	18 x 18 x 7	Blk. Plast.	Wht. Mtl.	15	
	835-S	Ac. Sus.; Stereo Subwoof.	8						35-120 ±3	90	20	Opt.	4/	18 x 18 x 7	Blk. Plast.	Wht. Mtl.	15	
	835-MX (w/Crossover)	Ac. Sus.; Subwoof.	8						35-120 ±3	90	20	120	4/	18 x 18 x 7	Blk. Plast.	Wht. Mtl.	15	
	835-M	Ac. Sus.; Subwoof.	8						35-120 ±3	90	20	Opt.	4/	18 x 18 x 7	Blk. Plast.	Wht. Mtl.	15	
	In-Wall 5	In-Wall/In-Ceiling; Inf. Baf.	8			¾	Dome		60-20 ±3	90	10	5k	8/	18 x 18 x 1	Blk. Plast.	Wht. Mtl.	6	
	Retro 5	In-Wall/In-Ceiling; Inf. Baf.	8			¾	Dome		60-20 ±3	90	10	5k	8/	10 x 14 x 1	Blk. Plast.	Wht. Mtl.	4	
	In-Wall 9	In-Wall/In-Ceiling; Inf. Baf.	8			1	Dome		45-20 ±3	90	10	5k	8/	18 x 18 x 1	Blk. Plast.	Wht. Mtl.	7	
	Retro 9	In-Wall/In-Ceiling; Inf. Baf.	8			1	Dome		45-20 ±3	90	10	5k	8/	10 x 14 x 1	Blk. Plast.	Wht. Mtl.	5	
	528	Home Th.; In-Ceiling; Ac. Sus.	8			¾	Dome		47-20 ±3	90	10	5k	8/	18 x 18 x 7	Blk. Plast.	Wht. Mtl.	11	
	928	Home Th.; In-Ceiling; Ac. Sus.	8			1	Dome		35-20 ±3	90	10	5k	8/	18 x 18 x 7	Blk. Plast.	Wht. Mtl.		
PRES SPEAKERS (Continued)	Mini S	Vented	6½			1	Dome		50-22 ±3	92	40	2k	8/6	16 x 10 x 8	Oil. Oak	Blk. Poly.	15	350.00 Pair
	Ibex	Vented	8	2	Dome	1	Dome		40-22	92	40	2k,6k	8/	24 x 12 x 10	Oil. Oak	Blk. Poly.	20	450.00 Pair
	Mini Dual	Bass Ref.; Slanted Baf.	10	1½	Dome	7	Horn	T	35-22	92	40	2k,6k	4/4	26 x 15 x 13	Oil. Oak	Blk. Poly.	28	550.00 Pair
	Dual	Bass Ref.; Slanted Baf.	12,6½	1¼	Dome	7	Horn	T	30-22	92	40	200,2k,6k	4/4	38 x 15 x 13	Oil. Oak	Blk. Poly.	40	690.00 Pair

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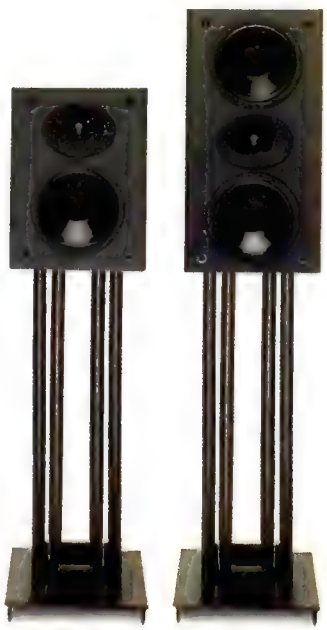
LOUDSPEAKERS

MANUFACTURER	Model	Application, Design Principle, Enclosure or System Type	Woofer Diameter, Inches	Midrange Diameter, Inches	Midrange Type	Tweeter Diameter, Inches	Tweeter Type	Separate Level Controls? Woofer=W, Midrange=M, Tweeter=T, Supertweeter=ST	Anechoic Frequency Response, Hz to kHz, ±dB	SPL, 1 Watt/1 Meter, dB	Recommended Minimum Amp Power, Watts/Channel	Crossover Frequencies, Hz	Impedance, Ohms: Nominal/Minimum	Dimensions, Inches (To Nearest Inch)	Finish	Grille Color and Material	Weight, Lbs. Each	Price, $
PRES SPEAKERS (Continued)	Quad Dual	Bass Ref.; Slanted Baf.	(2)12, 6½	1¼	Dome	7	Horn	T	30-22	92	40	200,2k,6k	4/4	55 x 15 x 13	Oil. Oak	Blk. Poly.	55	890.00 Pair
	Classic I	Bass Ref. Sat. & Trans. Line Subwoof.	(2)10	3½	Dome	¾	Dome		24-25	88	100	200,650, 6k	4/4	Three Pieces Per Side	Oil. Oak	Blk. Poly.	168 Side	1150.00 Sys.
	SUB PR1	Subwoof.	15						28-200 +0,-3	92			8/	36 x 24 x 13	Oil. Oak	Blk. Poly.	55	375.00 Each
	SUB PR2	Subwoof.	12						35-200 +0,-3	92			8/	16 x 13 x 13	Oil. Oak	Blk. Poly.	35	325.00 Each
	SUB TL1	Trans. Line Subwoof.	10						20-200 +0,-3	90			8/	36 x 12 x 36	Oil. Oak	Blk. Poly.	180	475.00 Each
PROAC	Response 1S	Tuned Port	5			¾	Dome		45-20 ±5	86	50	5k	8/	12 x 7 x 9	Opt., Wood	Blk. Knit	18	1800.00 Pair
	Response 2	Tuned Port	7			¾	Dome		35-20 ±5	87	75	5k	8/	18 x 9 x 11	Opt., Wood	Blk. Knit	30	3000.00 Pair
	Response 3.5	Tuned Port	(2)7			1	Dome		25-20 ±5	88	100	2.5k	8/	52 x 11 x 12	Opt., Wood	Blk. Knit	135	7500.00 Pair
	Response 4	Tuned Port	(2)10	(2)3	Domes	1	Dome		20-20 ±5	89	150	100,1.5k, 5k	8/	65 x 14 x 17	Opt., Wood	Blk. Knit	300	18,000. Pair
	Tablette 3	Tuned Port	4			¾	Dome		55-20 ±5	87	30	5k	8/	11 x 7 x 9	Opt., Wood	Blk. Knit	14	900.00 Pair
	Studio 100	Tuned Port	7			1	Dome		40-20 ±5	88	50	2.5k	8/	16 x 8 x 10	Opt., Wood	Blk. Knit	23	1400.00 Pair
	Studio 200	Tuned Port	(2)7			1	Dome		30-20 ±5	90	100	2.5k	8/	43 x 12 x 10	Opt., Wood	Blk. Knit	85	3200.00 Pair
PROBE AUDIO LABS	Martinet	2 Dipoles & 2 Subs.; Biamp	(3)8	8, (2)5	Cones	(2)1, ¾	Domes	No	28-22	89	100	90,600, 4.7k	3.8/ 2.4	Four Towers	Oil. Wal.	Blk. Knit	464 Sys.	10,000. Sys. w/ Bases
	Jayde	Semi-Dipole; Biamp	8	6½	Cone	1,¾	Domes	No	38-22	87	50	600,4.7k	7/4	48 x 15 x 10	Oil. Wal.	Blk. Knit	73	2985.00 Pair
PROFES-SIONAL TECH-NOLOGIES	PT265D	Tuned Port	(2)6½			1¼	Dome		40-20 ±3		10	3k	8/	12 x 14 x 17	Opt.	Opt.	35	679.00 Pair
	PT6521	Tuned Port	6½			1	Dome	No	45-20 ±3	89	10	3k	8/	13 x 12 x 17	Opt.	Opt.	20	579.00 Pair
	PT821	Tuned Port	8			1¼	Dome	No	31-20 ±3	91	10	2k	8/	10 x 13 x 35	Opt.	Opt.	40	849.00 Pair
	PT8341	Tuned Port	8	4½	Cone	1	Dome	No	37-20 ±3	90	10	300,3k	8/	13 x 12 x 27	Opt.	Opt.	55	899.00 Pair
PROPHILE	1	Bass Ref.	8			1	Dome	T	55-20 ±3	90	20	2.5k	8/6	18 x 11 x 9	Opt.	Blk. Knit	22	495.00 Pair
	2	Bass Ref.	8			1	Dome	T	45-20 ±3	90	20	2.5k	8/6	36 x 11 x 11	Opt.	Blk. Knit	45	695.00 Pair
	2B	Bass Ref.	8			1,2	Dome, Cone	(2)T	45-20 ±3	90	30	2.5k,4k	8/6	36 x 11 x 11	Opt.	Blk. Knit	46	795.00 Pair
(Continued)	3B	Bass Ref.	10			1,2	Dome, Cone	(2)T	35-20 ±3	90	40	1.7k,4k	8/6	38 x 14 x 11	Opt.	Blk. Knit	58	995.00 Pair

When it comes to dollars,

At the Miami Stereophile Show High End '94, audiophiles were asked to select "The Best Sound at the Show". The speaker brands in their top 10 selected systems were Wilson Watt, B&W, Martin Logan, Dunleavy, Cello, Apogee, Dahlquist, Green Mountain, Genesis II and mbl. Not surprisingly, most of the speakers in this elite group were expensive, averaging over $16,000 per pair. The one notable exception: The Prelude System by Dahlquist which costs just $2,100. *



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LOUDSPEAKERS

MANUFACTURER	Model	Application, Design Principle, Enclosure or System Type	Woofer Diameter, Inches	Midrange Diameter, Inches	Midrange Type	Tweeter Diameter, Inches	Tweeter Type	Separate Level Controls? Woofer=W, Midrange=M, Tweeter=T, Supertweeter=ST	Anechoic Frequency Response, Hz to kHz, ±dB	SPL, 1 Watt/1 Meter, dB	Recommended Minimum Amp Power, Watts/Channel	Crossover Frequencies, Hz	Impedance, Ohms: Nominal/Minimum	Dimensions, Inches (To Nearest Inch)	Finish	Grille Color and Material	Weight, Lbs. Each	Price, $
PROPHILE (Continued)	4B	Bass Ref.	(2)10			1,2	Dome, Cone	(2)T	28-20 ±3	91	60	200,1.7k, 4k	6/4	42 x 15 x 11	Opt.	Blk. Knit	82	1795.00 Pair
	5B	Powered Bass Ref.	10,12			1,2	Dome, Cone	(2)T	23-20 ±3	91	60; 150 Inc.	150,1.7k, 4k	8/6	48 x 17 x 11	Opt.	Blk. Knit	125	2795.00 Pair
	CC-1	Ctr. Ch.; Bass Ref.	(2)5			¾	Dome	T	58-20 ±2	90	20	3k	6/5	19 x 7 x 9	Opt.	Blk. Knit	18	295.00 Each
	RC-1	Surround; Trans. Line	(2)4			(2)2	Cones	T	48-10 ±3	90	10	2k	6/5	36 x 7 x 7	Opt.	Blk. Knit	30	349.00 Pair
	PS-1	Powered Subwoof.	12					W	22-125 ±2		150 Inc.	Var.		18 x 18 x 22	Opt.	Blk. Knit	68	795.00 Each
PSB	Alpha	Tuned Port	6			½	Dome		90-20 ±2	90	10	3k	6/5	13 x 9 x 10	Sim. Blk. Oak	Blk.	10	199.00 Pair
	Alpha-S	A/V; Tuned Port	6			½	Dome		90-20 ±2	90	10	3k	6/5	13 x 9 x 10	Opt.	Opt.	10	250.00 Pair
	300	Tuned Port	6½			¾	Dome		75-20 ±2	89	10	3k	6/5	14 x 8 x 9	Opt., Oak	Blk.	13	299.00 Pair
	400	Tuned Port	6½			¾	Dome		60-20 ±1.5	87	15	2.5k	6/5	16 x 8 x 12	Opt., Oak	Blk.	18	399.00 Pair
	500	Tuned Port	8			¾	Dome		50-20 ±1.5	90	10	2.2k	6/5	23 x 10 x 12	Opt., Oak	Blk.	29	499.00 Pair
	600	Tuned Port	(2)6½			¾	Dome		50-20 ±1.5	91	10	2.2k	8/8	31 x 9 x 13	Opt.	Blk. Knit	32	599.00 Pair
	800	Tuned Port	(2)8			1	Dome		48-20 ±1.5	90	10	2k	8/8	35 x 10 x 13	Opt., Oak	Blk.	45	799.00 Pair
	200C	Ctr. Ch.; Tuned Port	(2)5¼			½	Dome		75-21 ±2	91	10		6/6	7 x 19 x 10	Blk.	Blk. Knit		300.00 Each
	100C	Ctr. Ch.; Tuned Port	(2)4			½	Dome		100-20 ±2	91	10	3k	6/6	7 x 17 x 6	Blk. Ash Vnl.	Blk.	13	179.00 Each
	Stratus C-5	Ctr. Ch.; Tuned Port	(2)5¼			(2)½	Domes		75-21 ±2	91	10		6/6	7 x 19 x 10	Opt.	Blk. Knit		500.00 Each
	Stratus Mini	Tuned Port	6½			¾	Dome		55-20 ±1.5	86	10	2.2k	4/4	16 x 9 x 13	Opt.	Blk. Knit	25	From 950.00 Pair
	Stratus Silver	Tuned Port	(2)6½			1	Dome		40-20 ±1.5	89	10	500,2.1k	4/4	39 x 9 x 13	Opt.	Blk. Knit	60	From 1500.00 Pair
	Stratus Gold	Bass Ref.	10	6	Cone	1	Dome		36-20 ±1	88	10	250,2.2k	4/4	45 x 16 x 17	Opt.	Blk. Knit	95	From 2100.00 Pair
	HW-1	In-Wall	6½			¾	Dome		56-20 ±2	89	5	2.4k	8/	12 x 9 x 4	Wht.	Wht. Mtl.		350.00 Pair
	Alpha Subsonic	Tuned Port; Subwoof.	(2)6½					W	38-100	89	10	100	8/8	16 x 20 x 17	Blk.	Blk. Knit	35	299.00 Each
	Subsonic III	Powered Tuned Port; Subwoof.	12					W	24-Sel.		180 Inc.	50-150 (Var.)		17 x 16 x 16	Gloss Blk.	Blk. Knit	49	899.00 Each
	Subsonic II Powered	Powered Tuned Port; Subwoof.	12					W	27-150	106	Inc.			16 x 16 x 16	Blk. Oak	Blk. Knit		699.00 Each

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MANUFACTURER	Model	Application, Design Principle, Enclosure or System Type	Woofer Diameter, Inches	Midrange Diameter, Inches	Midrange Type	Tweeter Diameter, Inches	Tweeter Type	Separate Level Controls? Woofer=W, Midrange=M, Tweeter=T, Supertweeter=ST	Anechoic Frequency Response, Hz to kHz, ±dB	SPL, 1 Watt/1 Meter, dB	Recommended Minimum Amp Power, Watts/Channel	Crossover Frequencies, Hz	Impedance, Ohms: Nominal/Minimum	Dimensions, Inches (To Nearest Inch)	Finish	Grille Color and Material	Weight, Lbs. Each	Price, $
QUAD	ESL-63 U.S.A. Monitor	ES Dipole							32-22 ±3	86	100		8/5	36 x 26 x 10	Oak	Blk. Knit	42	6400.00 Pair
	Gradient SW-63	Dipole Subwoof.	(2)12					W	28-110 +0,-3	86	50	110	16/ or 4/	18 x 26 x 10	Blk.	Blk. Knit	45	2995.00 Pair w/Xover
	Gradient SW-57	Dipole Subwoof.	(2)8					W	28-150 +0,-3	86	25	150		9 x 20 x 6	Blk.	Blk. Knit	20	1995.00 Pair w/Xover
QUADRATURE	DSP 5	Active DSP; Ported	10	5	Cone	1	Dome			88	50	375,2.5k	8/6	47 x 13 x 14	Opt.	Blk. Knit	155	4800.00 Pair w/DSP Module
	DSP 4	Active DSP; Ported	(2)8	(2)5½	Cones	(4)1	Domes			89	50	220,2.5k	6/3.5	57 x 13 x 16	Opt.	Blk. Knit	181	9500.00 Pair w/DSP Module
	DSP 3	Active DSP; Pas. Rad.	(4)6½	(3)5½	Cones	(6)1	Domes			90	50	170,2.5k	8/4	68 x 13 x 17	Opt.	Blk. Knit	176	14,500. Pair w/DSP Module
	DSP 2	Active DSP; Pas. Rad.	(6)6½	(6)5½	Cones	(10)1	Domes			89	80	150,2k	8/5	Two Pieces Per Side	Opt.	Blk. Knit	330 Side	23,000. Sys. w/DSP Module
	DSP 1	Active DSP; Pas. Rad.	(12) 6½	(12) 5½	Cones	(20)1	Domes			91	80	150,2k	6/3.5	Two Pieces Per Side	Opt.	Blk. Knit	630 Side	35,000. Sys. w/DSP Module
	DSP 1 Plus	Active DSP; Pas. Rad.	(24) 6½	(12) 5½	Cones	(20)1	Domes			93	100	150,2k	6/3.5	Three Pieces Per Side	Opt.	Blk. Knit	945 Side	42,000. Sys. w/DSP Module
QUANTA TECHNOLOGIES	The Amazing Mini-Monitor	Vented	5¼			1	Dome		54-22 ±3	88	20	2.5k	8/6	17 x 7 x 11	Matte Blk.	Gray Knit	20	997.00 Pair; Kit, 688.00
	III MKII	Hybrid Line	6½			1	Dome		47-20 ±3	89	25	2k	8/6	20 x 9 x 13	Matte Blk.	Gray Knit	28	1490.00 Pair; Kit, 1045.00
	VII MKII	Hybrid Line	8			1⅛	Dome		29-20 ±3	91	40	2k	8/6.2	34 x 11 x 18	Matte Blk.	Gray Knit	58	2990.00 Pair; Kit, 2350.00
	A Sub-Woofer	Vented Subwoof.	8						30-200 ±3	89	40		8/5.3	25 x 11 x 17	Matte Blk.	Blk. Knit	45	1290.00 Pair; Kit, 899.00
	B Sub-Woofer	Hybrid Line Subwoof.	10						25-200 ±3	92	60		8/5.2	34 x 14 x 24	Matte Blk.	Blk. Knit	78	3250.00 Pair; Kit, 2450.00
	C Sub-Woofer (The Rock)	Vented Stereo Subwoof.	(2)10						26-200 ±3	92	60		8/5.2	24 x 24 x 37	Matte Blk.	Blk. Knit	175	6500.00 Each
	Baby Pyramid MKII	Vented	5¼			1⅛	Dome		54-20 ±3	91	40	2k	8/5.3	15 x 10 x 11	Matte Blk.	Gray Knit	22	3990.00 Pair
	Baby Pyramid MKIII	Vented	5¼			1⅛	Dome		50-20 ±3	89	40	2k	8/5.2	16 x 11 x 12	Opt.	Opt.	44	5500.00 Pair
	The Pyramid	Vented	8			1⅛	Dome			93	40	2k	8/		Opt.	Opt.		9000.00 Pair
	Full Pyramid	Vented	10	5¼	Cone	1⅛	Dome		27-20 ±3	91	60	75,2k	8/5.2	Four Pieces	Matte Blk.	Gray Knit	400 Sys.	38,000. Sys.
	Great Pyramid	Vented	12	6½	Cone	1⅛	Dome		25-20 ±3	92	60	75,2k	8/4.2	Four Pieces	Opt.	Opt.	500 Sys.	78,000. Sys.
QUANTUM SOUND	Contra Bass	Motor-Driven Subwoof. w/ Pas. Rad.	(2)15						16-125 ±2	90	100	100	4/3	18 x 22 x 37	Opt.	Opt.	120	2160.00 Each
	Torque Drive Focus Field	Rotary Driver							100-20 ±2		20	100	4/4	18 x 14 x 30	Opt.	Opt.	60	1495.00 Each
QUINTESSENCE ACOUSTICS	Reference	Bass Ref.	(2)18, (4)12	(4)7	Cones	(4)1, ½	Domes, Ribbon	No	18-39 ±2	96	100	50,150, 3k,10k	4/	Four Pieces	Opt.	Cloth	1050 Sys.	40,000. Sys. w/Xover
	Studio	Bass Ref.	(4)8	(2)7	Cones	(2)1	Domes	No	27-32 ±3	91	100	200,3k	6/	14 x 46 x 21	Opt.	Cloth	500 Sys.	10,000. Sys. w/Xover
	Blk. Hole	Bass Ref. Subwoof.	18						18-200 ±1	98	50	50-150 (Var.)	8/	28 x 32 x 21	Opt.	Cloth	400	7000.00 Each w/Xover
RADIO SHACK	AMX-11	Powered	3						40-15		8 Inc.		8/		Mtl.	Mtl.		70.00 Pair
	AMX-15	Powered	4						20-20		5 Inc.		8/	5 x 5 x 6	Mtl.	Mtl.		120.00 Pair
	AMX-16	Powered	4						20-20		5 Inc.		8/	5 x 5 x 6	Mtl.	Mtl.		120.00 Pair
RBH SOUND	TS-8	Powered Subwoof.	8					SW	30-200	105	150 Inc.	40-120 (Adj.)		12 x 12 x 14	Blk. Oak	Blk. Knit	31	449.00 Each
	TS-10	Powered Subwoof.	10					SW	30-200	105	180 Inc.	40-120 (Adj.)		14 x 14 x 16	Blk. Oak	Blk. Knit	44	549.00 Each
	TS-12	Powered Subwoof.	12					SW	25-200	104	220 Inc.	40-120 (Adj.)		16 x 18 x 18	Blk. Oak	Blk. Knit	67	699.00 Each
	FS-12	In-Wall/In-Floor; Subwoof.	12						30-200	90	50	85, Opt.	4/4	10 x 14 x 36			68	499.00 Each
	C-860	In-Wall; Inf. Baf.	8	6	Cone	1	Dome	T	35-22 ±3	89	20	200,3k	4/4	55 x 15 x 3	Blk.	Opt.	56	995.00 Pair
	C-820	In-Wall; Inf. Baf.	8			1	Dome	T	40-22 ±3	89	20	3k	8/6	23 x 15 x 3	Blk.	Opt.	33	695.00 Pair
	C-88-SW	In-Wall; Subwoof.	8					No	40-85 ±3	88	20	85	4/4	23 x 15 x 3	Blk.	Opt.	34	425.00 Each
	C1212-SW	In-Wall; Subwoof.	12					No	25-85 ±3	89	20	85	4/4	40 x 29 x 5	Blk.	Opt.	90	595.00 Each
	D-8.3	In-Wall	8	1	Dome	1	Dome	No	45-20 ±3	90	5		8/8	15 x 11 x 4	Wht.	Wht.	9	395.00 Pair
	D-8.2	In-Wall	8			1	Dome	No	45-20 ±3	90	5	2.5k	8/8	15 x 11 x 4	Wht.	Wht.	9	359.00 Pair
	D-6.2	In-Wall	6			1	Dome	No	50-20 ±3	90	5	2.5k	8/8	12 x 9 x 4	Wht.	Wht.	6	295.00 Pair
	D-5.2	In-Wall	5			¾	Dome	No	65-20 ±3	90	5	3k	8/8	11 x 8 x 3	Wht.	Wht.	4	195.00 Pair
	900-DX	Inf. Baf.	(2)6			(2)¾	Domes	T	35-22 ±3	90	20	3k	8/6	42 x 7 x 9	Opt.	Opt.	52	795.00 Pair
	800-MX	Inf. Baf.	8	6	Cone	¾	Dome	T	40-22 ±3	90	20	3k	6/4	42 x 7 x 9	Opt.	Opt.	51	795.00 Pair
	1261	Inf. Baf.	12	6	Cone	1	Dome	T	30-22 ±3	89	20	200,3k	6/4	37 x 12 x 15	Opt., Oak	Blk.	72	1095.00 Pair
	861	Tuned Port	8	6	Cone	1	Dome	T	35-22 ±3	90	20	200,3k	6/4	25 x 12 x 14	Opt., Oak	Blk.	48	695.00 Pair
	812	Inf. Baf.	8			1	Dome	T	40-22 ±3	89	20	3k	8/8	19 x 11 x 12	Opt., Oak	Blk.	33	595.00 Pair
	82	Inf. Baf.	8			¾	Dome	T	45-22 ±3	89	20	3k	8/6	16 x 10 x 8	Opt., Oak	Blk.	22	395.00 Pair
	63	Inf. Baf.	6			¾	Dome	T	55-22 ±3	89	20	3k	6/4	12 x 8 x 7	Opt., Oak	Blk.	13	295.00 Pair
	53	Vented	5¼			¾	Dome	No	75-20 ±3	90	5	2.5k	8/8	6 x 8 x 5	Opt.	Opt.	5	150.00 Pair
	SW-12A	Subwoof.	12					No	25-85 ±3	89	20	85	4 or 8	18 x 18 x 20	Opt., Oak	Blk.	57	495.00 Each
	VDS-15	Subwoof.	15					No	25-85 ±3	89	20	85	4 or 8	Custom	Opt., Oak	Blk.	73	795.00 Each
	8000	Tuned Dual Vent	(2)8	(2)6½	Cones	1	Dome	T	30-25 ±3	91	100	200,3k	8/4	12 x 55 x 14	Lacq. Oak	Blk.	87	2600.00 Pair
RCA	SP1320C	Home Th.; Inf. Baf. Ctr. Ch.	(2)3½			1	Dome		170-20 ±4	86	5	2.5k	8/6.9	5 x 17 x 8	Blk. Vnl.	Gray Knit	9	199.00 Each
	SP1420T	Bass Ref.	(2)6½			1	Dome		63-20 ±3	86	5	2.5k	8/6.9	45 x 8 x 14	Blk. Vnl.	Gray Knit	39	299.00 Each
(Continued)	SP2700T	Ac. Sus.	8	4	Cone	1	Cone		60-20 ±6	87	10	1k,5k	8/5	44 x 10 x 12	Oak	Blk. Knit	44	299.00 Each

The soldier on the right has it.

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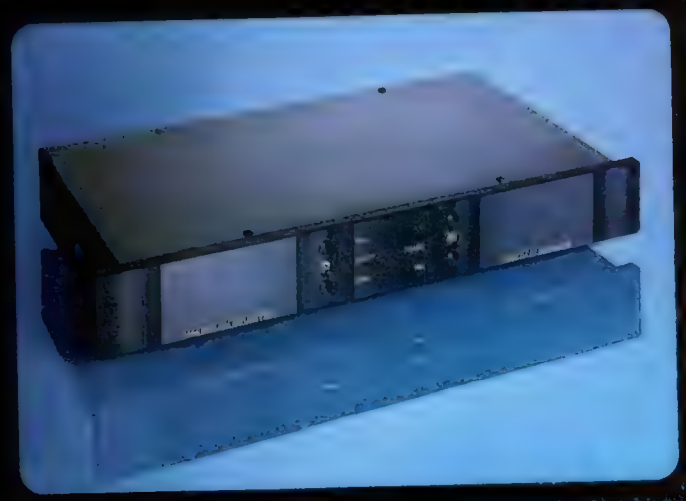
LOUDSPEAKERS

MANUFACTURER	Model	Application, Design Principle, Enclosure or System Type	Woofer Diameter, Inches	Midrange Diameter, Inches	Midrange Type	Tweeter Diameter, Inches	Tweeter Type	Separate Level Controls? Woofer=W, Midrange=M, Tweeter=T, Supertweeter=ST	Anechoic Frequency Response, Hz to kHz, ±dB	SPL, 1 Watt/1 Meter, dB	Recommended Minimum Amp Power, Watts/Channel	Crossover Frequencies, Hz	Impedance, Ohms: Nominal/Minimum	Dimensions, Inches (To Nearest Inch)	Finish	Grille Color and Material	Weight, Lbs. Each	Price, $
RCA (Continued)	SP3300BS2	Bass Ref.	6½			1	Dome		80-20 ±3	86	5	2.5k	8/6.9	14 x 8 x 13	Blk. Vnl.	Gray Knit	14	399.00 Pair
	SP3350SW	Powered Subwoof.	8						30-200		50 Inc.	50-150 (Var.)		17 x 12 x 14	Blk. Vnl.	Gray Knit	20	449.00 Each
	SP5060S2	Vented; Surround	3½						200-8 ±4.5	88	5		8/8	6 x 4 x 3	Gray	Gray Mtl.	2	149.00 Pair
	SP5065S2	Vented; Surround	3½						200-8 ±4.5	88	5		8/8	6 x 4 x 3	Off-Wht.	Off-Wht. Mtl.	2	149.00 Pair
RDL ACOUSTICS	RDL FS-1	Ac. Sus.	8			1	Dome			87	15	2k	8/5	25 x 11 x 11	Lacq. Cherry	Blk. Knit	32	549.00 Pair
	RDL F-1	Ac. Sus.	8			1	Dome			87	15	2k	8/5	25 x 11 x 11	Lacq. Cherry	Blk. Knit	31	549.00 Pair
	RDL B-1	Ac. Sus.	8			1	Dome			87	15	2k	8/5	20 x 11 x 11	Lacq. Cherry	Blk. Knit	27	449.00 Pair
	RDL S-1	Ac. Sus.	8			1	Dome			87	15	2k	8/5	12 x 12 x 12	Lacq. Cherry	Blk. Knit	19	449.00 Pair
	RDL AV-1	Ac. Sus.	4			1	Dome			87	15	2k	8/5	12 x 7 x 4	Blk. Lacq.	Blk. Knit	8	99.00 Each
	RDL 3-Piece System	Ac. Sus.; Sat. & Subwoof.	8	4	Cone	1	Dome			87	15	150,2k	8/5	Three Pieces	Blk. Lacq.	Blk. Knit	33 Sys.	385.00 Sys.
	RDL Home Theater Set	Home Th.; Ac. Sus.; 5 Sats. & Subwoof.	8	4	Cone	1	Dome			87	15	150,2k	8/5	Six Pieces	Blk. Lacq.	Blk. Knit	57 Sys.	680.00 Sys.
	Micro-Monitor	Ac. Sus.	5¼			1	Cone		70-20 ±3	86	15	3k	6/5	11 x 7 x 7	Blk. Vnl.	Blk. Knit	6	55.00 Each
	Mini-Reference	Ac. Sus.	6½			1	Cone		55-20 ±3	88	15	3k	6/4	14 x 9 x 8	Blk. Vnl.	Blk. Knit	9	86.50 Each
	Reference 4a	Ac. Sus.	8			1	Dome		46-20 ±3	88	15	3k	6/4	19 x 10 x 10	Blk. Vnl.	Blk. Knit	15	112.00 Each
	Reference 2a	Ac. Sus.	10	5¼	Cone	1	Dome		35-20 ±3	87	15	600,3k	4/3	32 x 13 x 15	Blk. Vnl.	Blk. Knit	46	212.00 Each
	Reference 3a	Ac. Sus.	12	5¼	Cone	1	Dome		33-20 ±3	87	15	600,3k	4/3	38 x 14 x 16	Blk. Vnl.	Blk. Knit	58	271.00 Each
	Center Channel	Ac. Sus.; Ctr. Ch.	(2)5¼			1	Cone		55-20 ±3	86	15	3k	6/5	8 x 20 x 6	Blk. Vnl.	Blk. Knit	10	149.00 Each
RECOTON	SPX110	Powered	4			2	Cone		50-15		10 Inc.		8/					129.99 Pair
	SPX100		4			2	Cone		50-15				8/					99.99 Pair
	V632A	Powered Air Sus.	5¼			2¼	Cone	W,T	50-20 ±5	85	12 Inc.	800		16 x 7 x 7	Matte Blk.	Blk. Knit	13	199.95 Pair
	W100	Powered Bass Ref.	5						20-20	85	12 Inc.			9 x 6 x 6	Matte Blk.	Blk. Mesh	7	249.00 Pair
REGA RESEARCH	XEL	Trans. Line	(2)5¼		Cone	1	Dome			92	20		8/	39 x 9 x 9	Opt., Wood	Blk. Knit	55	1995.00 Pair
	ELA	Trans. Line	5½			1	Dome				25		8/		Opt.	Blk. Knit		1250.00 Pair
	Kyte	Trans. Line	5½			1				85	20		8/4	12 x 8 x 8	Blk.	Blk. Knit	8	399.00 Pair
	EL8	Trans. Line	5½			1				100	20		8/4	29 x 7 x 8	Blk.	Blk. Knit	18	895.00 Pair
RENAISSANCE ACOUSTICS	Companion Monitor	Bass Ref.	6½			¾	Dome		45-20 ±3	88	15	3k	8/5	19 x 10 x 12	Opt., Ven.	Opt., Knit	26	600.00 Pair
	Companion Mini-Monitor	Ac. Sus.	6½			¾	Dome		70-20 ±3	88	15	3k	8/5	12 x 8 x 7	Opt., Ven.	Opt., Knit	12	450.00 Pair
	Companion Sub-1	Bass Ref.; Stereo Subwoof.	(2)10						35-100 ±3	88	40	100, Opt.	8/6	29 x 18 x 16	Opt., Ven.	Opt., Knit	70	775.00 Each
	Companion Sub-2	Bass Ref.; Subwoof.	10						30-100 ±3	88	40	100, Opt.	8/6	18 x 18 x 16	Opt., Ven.	Opt., Knit	38	865.00 Pair
RESONANCE	R6a	Adj. Align.	6½			¾	Dome	No	48-20 ±2	90	20	3.5k	4/	9 x 14 x 11	Opt., Wood	Blk. Knit	20	306.00 Pair
	R26a	Adj. Align.	(2)6½			¾	Dome	No	42-20 ±2	90	20	3.5k	8/	10 x 19 x 15	Opt., Wood	Blk. Knit	34	450.00 Pair
	R161c	A/V; Adj. Align.	6½			1	Dome	M,T	48-20 ±2	90	20	3.5k	4/	9 x 14 x 11	Opt.	Blk. Knit	20	738.00 Pair
	R261c	A/V; Adj. Align.	(2)6½			1	Dome	M,T	42-20 ±2	90	20	3.5k	8/	10 x 19 x 15	Opt.	Blk. Knit	34	968.00 Pair
	R181	A/V; Adj. Align.	8			1	Dome	M,T	38-20 ±2	91	20	3.5k	8/	15 x 19 x 10	Opt., Wood	Blk. Knit	32	1288.00 Pair
ROBERTS ARCHITECTURAL AUDIO	RA850	In-Wall; Inf. Baf.	8			¾	Dome		28-30 ±3	90	4	3.5k	8/5.5	14 x 10 x 3	Wht.	Wht. Mtl.	7	649.00 Pair
	RA820	In-Wall; Inf. Baf.	8			¾	Dome		35-30 ±3	90	4	3.8k	8/6	14 x 10 x 3	Wht.	Wht. Mtl.	6	499.00 Pair
	RA620	In-Wall; Inf. Baf.	6½			¾	Dome		50-30 ±3	89	4	4.2k	8/6	14 x 10 x 3	Wht.	Wht. Mtl.	6	299.00 Pair
	RA600	In-Wall; Inf. Baf.	6½			¾	Dome		50-20 ±3	89	4	5k	8/6	14 x 10 x 3	Wht.	Wht. Mtl.	6	249.00 Pair
	MP260	In-Wall; Inf. Baf.	6½			2½	Cone		50-17 ±3	90	4	4k	8/6	14 x 10 x 3	Wht.	Wht. Mtl.	6	199.00 Pair
	RA8SW	In-Wall; Subwoof.	8						30-150 ±3	89	4	150	8/6	14 x 10 x 3	Wht.	Wht. Mtl.	12	399.00 Each
ROCKPORT TECHNOLOGIES	Procyon	Powered	(2)9, 7	4½	Cone	1	Dome	W	22-21 ±2	88	50; Inc.		6/5	15 x 24 x 48	Gloss Blk.	Blk. Foam	300	30,000. Pair
	Syzygy	Bass Ref.	9	4½	Cone	1	Dome		32-21 ±3	88	50		8/5	13 x 20 x 43	Gloss Blk.	Blk. Foam	150	14,500. Pair
ROCK SOLID SOUNDS	Solid Monitor	Vented	5			1	Dome		75-20 ±3	90	20	2.5k	8/	10 x 7 x 6	Opt.	Opt., Mtl.	5	299.00 Pair
	Twin Bass	Subwoof.	(2)6¼						45-120 ±3	91	30	120	4/	18 x 8 x 24	Opt.		23	350.00 Each
	Team Monitor	Vented	4			1	Dome		80-20 ±3	87	20	2.5k	8/	8 x 5 x 6	Opt.	Opt., Plast.	4	199.00 Pair
	Team Bass	Subwoof.	(2)6¼						57-200 ±3	88	30	200	4/	18 x 8 x 14	Opt.		17	250.00 Each
ROHRER ACOUSTIC DESIGN	702	Bass Ref.	7			⅜	Dome	T	40-40	90	30	4.5k	8/7	41 x 19 x 12	Oak	Blk. Knit	65	1600.00 Pair
	2602	Bass Ref.	(2)6			⅜	Dome	T	30-40	93	20	5k	4/3	21 x 9 x 21	Blk.		50	2400.00 Pair
	10-03	Inf. Baf.	10	(2)4½	Cones	⅜	Dome	T	25-40	90	30	125,4k	8/7	48 x 14 x 14	Blk.	Foam		3600.00 Pair
	210-03	Pas. Rad.	(2)10	(2)4½	Cones	⅜	Dome	T	16-40	90	30	125,4k	4/3	48 x 14 x 14	Blk.	Foam		5400.00 Pair
	1201	Bass Ref.; Subwoof.	12						16-100	90	30		8/6	19 Dia. x 82	Blk. Cloth		70	1600.00 Pair
	21201	Bass Ref.; Subwoof.	(2)12						16-100	96	20		4/3	19 Dia. x 82	Blk. Cloth		80	2400.00 Pair
	21501	Bass Ref.; Subwoof.	(2)15						14-100	96	20		8/4	25 Dia. x 82	Blk. Cloth		100	4800.00 Pair
	Reference System	Bass Ref.	(8)15	(12)6	Cones	(16) ¼x3	Ribbons	T	12-40	100	20	50,5k	4/4	Three Pieces Per Side	Blk.		500 Side	44,000. Sys.
ROSINANTÉ	Evolution	Ported	(2)7			1	Dome		28-22	93	50	2.2k	8/7	12 x 48 x 9	Marble	Blk. Knit	65	2000.00 Pair
ROSSMAN AUDIO	SA.5a	Powered, Vented	5			1	Dome		55-20 ±3		Inc.	2.3k	100k		Blk. Lam.	Blk. Knit		550.00 Pair
	SA1.0	Powered, Vented	8			1	Dome		40-20 ±3		Inc.	2.3k	100k		Blk. Lam.	Blk. Knit		650.00 Pair
RUARK	Swordsman Plus II	Inf. Baf.	6½			1	Dome	No	60-20		20		8/	13 x 8 x 10	Opt., Wood	Blk. Knit	17	699.00 Pair
	Sabre II	Inf. Baf.	6½			1	Dome	No	60-20		20		8/	15 x 9 x 11	Opt., Wood	Blk. Knit	18	899.00 Pair
(Continued)	Templar	Inf. Baf.	6½			1	Dome	No	50-20		20		8/	28 x 8 x 10	Opt., Wood	Blk. Knit	27	1100.00 Pair



MACH 1
ACOUSTICS

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MANUFACTURER	Model	Application, Design Principle, Enclosure or System Type	Woofer Diameter, Inches	Midrange Diameter, Inches	Midrange Type	Tweeter Diameter, Inches	Tweeter Type	Separate Level Controls? Woofer=W, Midrange=M, Tweeter=T, Supertweeter=ST	Anechoic Frequency Response, Hz to kHz, ±dB	SPL, 1 Watt/1 Meter, dB	Recommended Minimum Amp Power, Watts/Channel	Crossover Frequencies, Hz	Impedance, Ohms: Nominal/Minimum	Dimensions, Inches (To Nearest Inch)	Finish	Grille Color and Material	Weight, Lbs. Each	Price, $
RUARK (Continued)	Talisman II	Bass Ref.	6½			1	Dome	No	48-20		25		8/	33 x 9 x 13	Opt., Wood	Blk. Knit	40	1700.00 Pair
	Broad Sword	Inf. Baf.	7			1	Dome	No			25		8/	17 x 9 x 12	Opt., Wood	Blk. Knit	24	2100.00 Pair
	Crusader	Bass Ref.	6½	3		1	Dome	No	50-20 ±3		25		8/	35 x 9 x 13	Opt., Wood	Blk. Knit	66	3300.00 Pair
	Equinox	Bass Ref.	6½			1	Dome	No	45-20 ±3	87	25	2.8k	6/3	35 x 10 x 14	Opt., Wood	Blk. Knit	55	4000.00 Pair w/Xovers & Stands
	Accolade	Bass Ref.	11			1	Dome	No			25		8/	39 x 11 x 15	Opt., Wood	Blk. Knit	88	6000.00 Pair
RUSSOUND	SP501	In-Wall	5¼						70-18	88	10		8/4	7 x 10 x 3	Wht. Plast.	Wht. Steel	5	109.95 Each
	SP502	In-Wall	5¼			2¼	Dome		70-20 ±5	90	10	3k	8/4	7 x 10 x 3	Wht. Plast.	Wht. Steel	5	99.95 Each
	SP602	In-Wall	6½			2¼	Dome		55-20 ±5	90	10	3k	8/4	7 x 10 x 3	Wht. Plast.	Wht. Steel	6	124.95 Each
	SP610	In-Wall	6½			1	Dome		40-20 ±5	90	10	2.5k	8/4	7 x 10 x 3	Wht. Plast.	Wht. Steel	7	179.95 Each
	SP691	In-Wall Subwoof.	6x9						28-90	90	10	90	8/4	7 x 10 x 3	Wht. Plast.	Wht. Steel	9	229.95 Each
	SP692	In-Wall Subwoof.	6x9						28-90	90	10	90	8/4	7 x 10 x 3	Wht. Plast.	Wht. Steel	9	295.00 Each
SASAKI ACOUSTICS	CB 300M	Glass Sphere	5¼			½	Dome		75-20	91	10	6k	4/4	11 Sphere	Clear Glass	Blk. Mtl.	15	1779.95 Pair
	CB 250-DX	Glass Sphere	5½			1	Dome		80-20	87	10	3k	4/4	9 Sphere	Clear Glass	Gray Mtl.	13	1099.95 Pair
	CW 160AV/ CB 160AV-S	A/V; Glass Sphere	3½						130-20	92	10		4/4	6 Sphere	Opt., Glass	Opt., Mtl.	4	479.95 Pair
	CB 160 MX	Glass Sphere	3½						130-20	92	10		4/4	6 Sphere	Clear Glass	Blk. Mtl.	4	449.95 Pair
	Bass-1	Subwoof.	(2)6½						50-200	88	10	200	4/4	19 x 9 x 12	Blk. Vnl.		27	249.95 Each
	CB 300M	Glass Sphere	5¼			½	Dome		75-20	91	10	6k	4/4	11 Sphere	Clear Glass	Blk. Mtl.	22	2599.95 Pair w/Lighted Base
	CB 500R	Glass Sphere	8						45-15	91	10		8/8	20 Sphere	Clear Glass	Blk. Mtl.	44	5399.95 Pair
	CB 500S	Coaxial; Glass Sphere	10			3	Dome		60-16	98	10		15/15	20 Sphere	Clear Glass	Blk. Mtl.	44	14,000. Pair
SCAN AMERICAN	SD-One	Inf. Baf.	4			¾	Dome		60-20	90	15	2.4k	4/4	6 x 9 x 7	Wal.	Blk. Knit	10	650.00 Pair
	SD-Two	Inf. Baf.	5			¾	Dome		50-20	88	30	2.4k	4/4	12 x 8 x 7	Opt.	Blk.		950.00 Pair
	SD-Three	Inf. Baf.	6			¾	Dome		40-20	89	20		4/4	16 x 10 x 8	Opt.	Blk. Knit		1250.00 Pair
	SD-Four	Inf. Baf.	8			¾	Dome		25-20	89	40		4/4	19 x 12 x 10	Opt.	Blk. Knit		1650.00 Pair
	SA 2.5	Ported	5¼			1	Dome		55-22	86	10	2.5k	4/4	13 x 8 x 7	Blk.	Blk. Knit		349.95 Pair
	SA 2.6	Inf. Baf.	6			1	Dome		40-22	87	15	2.5k	4/4	16 x 9 x 7	Blk.	Blk. Knit		449.95 Pair
	SA 2.8	Inf. Baf.	8			1	Dome		30-22	89	20	3.5k	4/4	19 x 11 x 8	Blk.	Blk. Knit		549.95 Pair
	REW 1.6	Inf. Baf.	6			1	Dome		30-22	88	30	2.5k	4/4	16 x 10 x 8	Opt.	Blk. Knit		1600.00 Pair
SCIENTIFIC FIDELITY	Crown Joule	Ported	6½			1	Dome		38-25 ±1.5	83	50	2.5k	8/6	14 x 10 x 16	Opt.	None	26	1590.00 Pair
	Substrate (for Crown Joule)	Subwoof.	(2)8					W	28-100 ±3	83	100	100	4/2	26 x 10 x 18	Opt.	Blk. Knit	65	3250.00 Pair
	Tesla II	Ported	(2)6½			1	Dome		32-25 ±2.5	89	20	1.8k	8/5	48 x 8 x 13	Opt.	Blk. Knit	60	2990.00 Pair
R. SEQUERRA ASSOCIATES	NFM-Pro	Near-Field Monitor	6½			2	Cone	T	60-19 ±2	91	50	3.5k	8/6		Blk. Nxtl.		19	2000.00 Pair
	Pro-Woofer	Subwoof.	(2)10						20-200 ±6	92	100	70			Blk. Nxtl.		120	6000.00 Pair
	T1-Mk3	Ribbon Tweeter				¾x5	Ribbon	T		96	50	2.4k			Blk. Nxtl.		7	3000.00 Pair
	FRR	Ac. Sus.	(6)10			300 Sq. In.	Ribbon		18-45 ±2	97	200	60	8/6	96 x 10 x 8	Opt.		1200	100,000. Pair
SHAHINIAN ACOUSTICS	Super Elf	Damped Vent	5¼			1	Dome		45-19 ±3	90	25	4.5k	6/5	15 x 9 x 10	Opt., Wood	Opt., Knit	18	750.00 Pair
	Arc	Pas. Rad.	8	1½	Dome	1	Dome		28-18 ±3	88	30	1.9k,8k	6/4	28 x 14 x 10	Opt., Wood	Opt., Knit	42	1550.00 Pair
	Obelisk	Trans. Line, Pas. Rad.	8	1½	Dome	(4)⅜	Domes		28-22 ±3	90	50	1.8k,9k	5/4	29 x 15 x 13	Opt., Wood	Opt., Knit	55	2350.00 Pair
	Hawk Sub-woofer	Trans. Line, Pas. Rad. Subwoof.	8					W	25-500	90	100	250/500 (Sel.)	6/4	30 x 15 x 11	Opt., Wood	Opt., Knit	63	1900.00 Pair
	Double Eagle Subwoofer	Stereo Trans. Line, Pas. Rad. Subwoof.	(2)8					W	20-225	90	150	140/500 (Sel.)	6/3	23 x 15 x 32	Opt., Wood	Opt., Knit	105	3000.00 Pair
	Hawk Module		(4)4			(4)1	Domes		250-18	90	50	250,4.5k, 9.5k	5/4	17 x 12 x 7	Oil. Birch	Opt., Knit	21	2600.00 Pair
	Diapason Module		(4)5¼	(2)1½	Domes	(2)¾, (6)⅜	Domes		140-25 ±3	91	150	140,4k, 7k,11k	4/3	22 x 15 x 7	Oil. Birch	Opt., Knit	35	5000.00 Pair
SHERWOOD	SP-200	Rear Sat. & Ctr. Ch.		3½	Cone	2½	Cone		100-20 ±3	91	20		8/	Three Pieces	Blk.	Blk. Steel Mesh	17 Sys.	249.00 Sys.
	SP-250	Front A/V Sat. & Subwoof.	8	3½	Cone	2½	Cone		30-20 ±3	89	20		6/	Three Pieces	Blk.	Blk. Steel Mesh	27 Sys.	299.00 Sys.
	SP-450	Home Th.; 4 Sats., Ctr. Ch. & Subwoof.	8	3½	Cone	2½	Cone		30-20 ±3	89	20		6/	Six Pieces	Blk.	Blk. Steel Mesh	45 Sys.	549.00 Sys.
SIGNATURE TECH-NOLOGIES	SRM7.1	Ac. Sus.	6			¾	Dome		60-20 ±3	89	10	6k	4/4	15 x 9 x 10	Oak	Blk. Knit	19	499.00 Pair
	SRM5.1	Tuned Port	6			1	Dome		33-25 ±3	90	10	4k	4/4	22 x 9 x 13	Oak	Blk. Knit	25	699.00 Pair
	SRM3.1	Tuned Port	(2)6			1	Dome		33-20 ±4	90	10	4k	4/4	47 x 9 x 11	Oak	Blk. Knit	51	999.00 Pair
	SRM2.1	Tuned Port	(2)6			1	Dome		33-25 ±3	91	10	4k	4/4	40 x 9 x 13	Oak	Blk. Knit	56	1899.00 Pair
	SRM.9	Biamp only; Ac. Sus.	(2)10	6½	Cone	1	Dome		22-24 ±3	92	25, 75	80,4k	4/4	65 x 14 x 19	Oak	Blk. Knit	165	6500.00 Pair
	SRM1.1	Subwoof.	(2)8						27-2 ±3	91	25		4/4	40 x 11 x 19	Oak	Blk. Knit	87	799.00 Each
	Profile 1	In-Wall	6½			¾	Dome		60-20 ±3	89	10	6k	4/4	12 x 9 x 1		Opt.	3	399.00 Pair
	Profile 2	In-Wall	6½			¾	Dome		60-20 ±3	89	10	6k	4/4	12 x 9 x 1		Opt.	3	399.00 Pair
	Profile 3	In-Wall	8			¾	Dome		60-20 ±3	89	10	6k	4/4	14 x 12 x 1		Opt.	7	499.00 Pair
	Profile LF	In-Wall; Subwoof.	10						32-2	91	25		4/4	12 x 21 x 1		Opt.	14	299.00 Each

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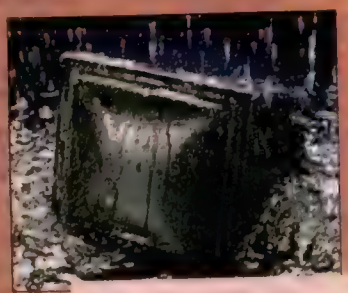

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LOUDSPEAKERS

MANUFACTURER	Model	Application, Design Principle, Enclosure or System Type	Woofer Diameter, Inches	Midrange Diameter, Inches	Midrange Type	Tweeter Diameter, Inches	Tweeter Type	Separate Level Controls? Woofer=W, Midrange=M, Tweeter=T, Supertweeter=ST	Anechoic Frequency Response, Hz to kHz, ±dB	SPL, 1 Watt/1 Meter, dB	Recommended Minimum Amp Power, Watts/Channel	Crossover Frequencies, Hz	Impedance, Ohms: Nominal/Minimum	Dimensions, Inches (To Nearest Inch)	Finish	Grille Color and Material	Weight, Lbs. Each	Price, $
SIGNET	SL280EXB	Vented	8			1	Dome		30-25	88	20	2.5k	8/7	10 x 13 x 35	Opt.	Blk. Knit	45	From 900.00 Pair
	SL280B/U	Vented	8			1	Dome		35-25	88	20	2.5k	8/7	10 x 13 x 25	Blk. Vnl.	Blk. Knit	35	700.00 Pair
	SL260B/U	Vented	6½			¾	Dome		45-25	87	20	3k	8/7	8 x 13 x 16	Blk. Vnl.	Blk. Knit	21	450.00 Pair
	SL250B/U	Vented	5½			¾	Dome		50-22	88	15	3.3k	8/6	7 x 10 x 13	Blk. Vnl.	Blk. Knit	12	300.00 Pair
	SL240B/U	Vented	5¼			¾	Dome		65-20	88	10	4k	8/5	7 x 6 x 10	Opt.	Blk. Knit	6	200.00 Pair
	LCR	Home Th.; Front	(2)6			1	Dome		45-20	89	20	2.5k	6/5	8 x 24 x 14	Blk. Vnl.	Blk. Knit	32	450.00 Each
	SLC40	Ctr. Ch.	(2)4			¾	Dome		50-20	89	10	10k	6/5	5 x 20 x 10	Matte Blk. Vnl.	Blk. Fabr.	15	149.00 Each
SNELL ACOUSTICS	Type A Reference System	2 Towers & 2 Subs.	(4)6½, 18	(2)5¼	Cones	1⅛,1	Domes	W,T, ST	17-20 ±2	87	100	80,350, 2.8k	8/5	Four Pieces	Opt.	Blk.	530 Sys.	18,999. Sys. w/Xover
	Type B	Ac. Sus.	(2)10	(2)5¼	Cones	(2)1	Domes	T	20-20 ±1.5	86	100	40,275, 2.7k,5k	8/4	48 x 25 x 19	Opt.	Blk. Knit	152	4799.00 Pair
	Type B Minor	Ac. Sus.	12	(2)5¼	Cones	1,¾	Domes	T	30-20 ±1.75	86	40	275,2.7k	8/4	48 x 10 x 16	Opt.	Blk. Knit	110	3599.00 Pair
	Type C/V	Bass Ref.	(2)8	(2)5	Cones	(2)1	Domes	T	30-22 ±3	90	40	300,2.8k	8/5	47 x 11 x 18	Opt.	Blk.	107	2499.00 Pair
	Type CC-1	Inf. Baf.	(2)5¼			1	Dome		80-20	89	15	2.7k	8/5.5	8 x 17 x 8	Opt.	Blk.	17	499.00 Each
	Type S/12	Inf. Baf.; Subwoof.	12						25-80	90	75		8/6	23 x 19 x 12	Opt.	Blk.	60	549.00 Each
	Type D	Ported	8	5	Cone	1,¾	Domes	T	36-20 ±1.75	87	20	350,2.8k	8/5	43 x 11 x 13	Opt.	Blk.	90	1699.00 Pair
	Type EIII	Ported	8			1,¾	Domes	T	35-20 ±3	91	15	2.7k	6/5	35 x 13 x 11	Opt.	Blk. Knit	50	999.00 Pair
	Type JIII	Ported	8			1	Dome	T	49-20 ±2	91	15	2.7k	6/5	23 x 13 x 10	Opt.	Blk. Knit	35	699.00 Pair
	Type KII	Ac. Sus.	8			1	Dome	T	70-20 ±2	90	10	2.7k	6/5	18 x 11 x 9	Opt.	Blk. Knit	26	479.00 Pair
	Type KIIv	Ac. Sus.	8			1	Dome	T	70-20 ±2	90	10	2.7k	6/5	18 x 11 x 9	Opt.	Blk. Knit	27	249.00 Each
	Type Q	Ac. Sus.	6½			1,¾	Domes	T	65-20 ±3	86	15	2.2k	8/	16 x 11 x 7	Opt.	Blk. Knit	24	899.00 Pair
	Type Qv	Inf. Baf.	6½			1,¾	Domes		65-20 ±3	86	15	2.2k	8/7	16 x 11 x 7	Opt.	Blk.	25	469.00 Each
SNELL MULTIMEDIA	MC Reference Tower	THX; Inf. Baf.	(4)6½	(2)5¼	Cones	(3)1	Domes		80-20 ±2	87	80	350,2.8k	8/5	63 x 9 x 12	Opt.	Blk.	145	6599.00 Each
	MC Reference LCR 2800	THX; Inf. Baf.	(2)8	(2)5	Cones	(3)1	Domes		80-20 ±2	87	80	350,2.8k	8/5	19 x 23 x 12	Opt.	Blk.	64	4799.00 Each
	MC Reference SUR 2800	THX; Bass Ref.	8	(2)6½	Cones	(2)1	Domes		36-20	86	50	120,300, 2.7k	8/4.5	87 x 11 x 8	Opt.	Blk.	110	3499.00 Each
	LCR 500	THX; Ac. Sus.	(2)6½			(2)¾	Domes	T	80-20 ±3		100		8/4	22 x 10 x 7	Blk.	Blk. Knit	35	899.00 Each
	SUR 500	THX; Dipole	(2)6½			(2)1	Domes		125-20 ±3		100		8/4	17 x 10 x 8	Blk.	Blk. Knit	35	899.00 Each
	SUB 550	THX; Subwoof.	12						20-80 ±3		100		8/8	23 x 19 x 12	Blk.	Blk. Knit	60	549.00 Each
	HCC 500	Ac. Sus.	(2)6½			(2)¾	Domes	T	80-20 ±3		100		8/4	10 x 22 x 7	Blk.	Blk. Knit	35	899.00 Each
	KIIv	Ac. Sus.	8			1	Dome	T	70-20 ±2	90	10	2.7k	6/5	18 x 11 x 9	Blk.	Blk. Knit	26	249.00 Each
	LCR 800	THX; In-Wall	(2)6½			(2)¾	Domes		80-20	89	100		4/	22 x 12 x 3	Mtl.	Blk. Knit	26	1099.00 Each
	SUR 850	THX; In-Wall	(2)5¼	(2)4½	Cones	(2)1	Domes		120-20	89	50	300,2.8k	8/4	22 x 13 x 4	Opt.	Blk.	24	1599.00 Each
	SUR 800	In-Wall; Dipole Surround	5	(2)3½	Cones	(2)1	Domes		125-20	88	100		4/	12 x 25 x 3	Mtl.	Blk. Knit	24	1399.00 Each
	SUB 800	THX; In-Wall; Subwoof.	12						20-80	89	100		8/	53 x 14 x 7	Blk.	Blk. Knit	80	799.00 Each
	HCC 800	In-Wall; Ctr. Ch.	(2)6½			(2)¾	Domes		80-20	89	100		4/	12 x 22 x 3	Mtl.	Blk. Knit	26	1099.00 Each
	LCR 1800		(2)8			(2)1	Domes	T	80-20	93	100		4/	25 x 11 x 10	Blk. Ven.	Blk. Knit		1499.00 Each
	HCC 1800	Ac. Sus.	(2)8			(2)1	Domes	T	80-20	93	100	2k	4/	25 x 13 x 11	Blk.	Blk.	45	1499.00 Each
	SUB 1800	THX; Subwoof.	18						17-80	90	100		8/	45 x 21 x 16	Blk. Ven.	Blk. Knit	120	2499.00 Each
SOLO	H100	Bass Ref.	(4)10	2	Horn	(2)1	Domes	M	23-20 ±3	91	30	750,14k	4/3	14 x 20 x 78	Wal.	Brn. Knit	290	10,000. Pair
	H500SE	Bass Ref.	(2)8	2	Horn	1	Dome	M	45-27 ±3	96	30	1k,14k	4/3	25 x 19 x 18	Wal.	Brn. Knit	90	3780.00 Pair
	H800	Bass Ref.	(2)6½	(2)6½	Cones	2	Horn	T	27-16 ±3	91	30	1.5k	4/3	10 x 18 x 48	Wal.	Brn. Knit	90	2980.00 Pair
SONANCE	S45	In-Wall; Inf. Baf.	8¼			1	Dome	T	35-22 ±2	90	5	2.7k	8/6	16 x 12 x 3	Wht.	Opt., Wht.	11	695.00 Pair
	S40	In-Wall; Inf. Baf.	8			1	Dome	T	40-20 ±3	89	5	2.8k	8/8	16 x 12 x 3	Wht.	Opt., Wht.	10	525.00 Pair
	D6000	In-Wall; Inf. Baf.	8	2½	Cone	¾	Dome	W,M,T	33-21 ±2	91	5	175,1.2k, 5k	6/4	16 x 10 x 3	Wht.	Opt., Wht.	13	
	D5500	In-Wall; Inf. Baf.	8	2½	Cone	¾	Dome	W,M,T	39-20 ±3	90	5	175,1.5k, 5.5k	6/4	16 x 10 x 3	Wht.	Opt., Wht.	11	
	D5000	In-Wall; Inf. Baf.	8	2½	Cone	⅝	Dome	W,M,T	45-20 ±3	90	5	1.5k,6k	8/6	16 x 10 x 3	Wht.	Opt., Wht.	11	
	S3500	In-Wall; Inf. Baf.	6½			1	Dome	W,T	45-20 ±2	90.5	5	175,3k	Sel.	12 x 8 x 3	Wht.	Opt., Wht.	10	489.00 Pair
	S3000	In-Wall; Inf. Baf.	6½			1	Dome	W,T	45-20 ±3	89	5	175,3k	Sel.	12 x 8 x 3	Wht.	Opt., Wht.	9	389.00 Pair
	S2000	In-Wall; Inf. Baf.	6½			⅝	Dome		55-20 ±3	89	5	3.2k	8/8	12 x 8 x 3	Wht.	Opt., Wht.	8	255.00 Pair
	S1000	In-Wall; Inf. Baf.	6½			2	Cone		70-19 ±5	90	3	3.5k	8/8	12 x 8 x 3	Wht.	Opt., Wht.	7	189.00 Pair
	M300v	A/V; In-Wall; Inf. Baf.	4			½	Dome		65-20 ±2	88	5	3.7k	8/7	9 x 6 x 3	Wht.	Opt., Wht.	7	325.00 Pair
	M200	In-Wall; Inf. Baf.	4			⅝	Dome		70-20 ±3	87	5	3.5k	8/8	9 x 6 x 2	Wht.	Opt., Wht.	4	240.00 Pair
	M100	In-Wall; Inf. Baf.	4			1	Whizzer		75-15 ±5	87	3		8/7	9 x 6 x 2	Wht.	Opt., Wht.	4	140.00 Pair
	PSW1	In-Wall; Subwoof.	8¼						30-125 ±3	87	(2)25	125	8/4	16 x 12 x 3	Wht.	Opt., Wht.	12	329.00 Each
	PSW2	In-Wall; Subwoof.	8¼					T	30-125 ±3	87	(2)25	125	8/4	16 x 12 x 3			14	435.00 Each
	ASW1S	In-Wall; Subwoof.	8¼						28-100	92		50/75/100 (Sel.)	8/8	16 x 12 x 3	Wht.	Opt., Wht.	15	260.00 Each
	SF400	On-Wall; Vented	(2)4			1	Dome		60-20 ±2.5	89	5	2.9k	8/6	14 x 18 x 3	Wht.	Opt., Wht.		499.00 Pair
	SB31	Outdoor; Sealed	4			1	Dome		75-20 ±3	87	5	3.5k	6/3	9 x 5 x 6	Opt.	Opt.	9	325.00 Pair
	SB21	Outdoor; Sealed	4			⅝	Dome		80-20 ±3	86	5	3.1k	5/4	9 x 5 x 6	Opt.	Opt.	8	
	SB11	Outdoor; Sealed	4			1	Whizzer		90-15 ±5	85	3		8/7	9 x 5 x 6	Opt.	Opt.	9	179.00 Pair
	MB30	Outdoor; Sealed	6½			1	Dome		60-20 ±3	91	5	3.2k	8/6	13 x 8 x 9	Opt.	Opt.	21	499.00 Pair
	MB20	Outdoor; Sealed	6½			⅝	Dome		65-20 ±3	89	5	3k	8/6	13 x 8 x 9	Opt.	Opt.	16	399.00 Pair
	M20R	Coaxial; In-Wall; Inf. Baf.	4			⅝	Dome		70-20 ±3	87	5	3.5k	8/6	7 Dia. x 3	Wht.	Opt.	5	
	M10R	In-Wall; Inf. Baf.	4			1	Whizzer		75-15 ±5	87	3		8/7	7 Dia. x 3	Wht.	Opt.	4	120.00 Pair
	S1R	Coaxial; In-Wall; Inf. Baf.	6¼			2	Cone		70-19 ±5	90	3	3.5k	8/8	10 Dia. x 3	Wht.	Opt.	8	
	S2R	Coaxial; In-Wall; Inf. Baf.	6½			⅝	Dome		50-20 ±3	89	5	3.2k	8/8	10 Dia. x 3	Wht.	Opt., Wht.	9	425.00 Pair

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Manufacturing Group
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LOUDSPEAKERS

MANUFACTURER	Model	Application, Design Principle, Enclosure or System Type	Woofer Diameter, Inches	Midrange Diameter, Inches	Midrange Type	Tweeter Diameter, Inches	Tweeter Type	Separate Level Controls? Woofer=W, Midrange=M, Tweeter=T, Supertweeter=ST	Anechoic Frequency Response, Hz to kHz, ±dB	SPL, 1 Watt/1 Meter, dB	Recommended Minimum Amp Power, Watts/Channel	Crossover Frequencies, Hz	Impedance, Ohms: Nominal/Minimum	Dimensions, Inches (To Nearest Inch)	Finish	Grille Color and Material	Weight, Lbs. Each	Price, $
SONANCE (Continued)	S3R	Coaxial; In-Wall; Inf. Baf.	6½			1	Dome	W	45-20 ±3	89	5	177,3k	6/4	10 Dia. x 3	Wht.	Opt., Wht.	9	285.00 Pair
	AiS500	In-Wall, Ambient	4	3½	Cone	⅝	Dome		60-20 ±5	89	5	3.5k	6/4	16 x 12 x 3	Wht.	Opt., Wht.	9	499.00 Pair
	Dir20	Home Th.; Coaxial	6½			1	Dome		70-20 ±3	87	5	2.9k	4/4	15 x 9 x 11	Blk. Vnl.	Blk. Cloth	19	
	DL10	Powered Subwoof.	10					W	30-150 ±3		50 Inc.	40-150 (Adj.)		14 x 12 x 11	Blk. Vnl.	Blk. Cloth		549.00 Each
	DL15	Powered Subwoof.	15					W	24-150 ±3		100 Inc.	40-150 (Adj.)		21 x 17 x 19	Blk. Vnl.	Blk. Cloth		899.00 Each
SONY	SS-EX3	A/V; Sealed	5			1	Dome		70-20	87	10	4k	8/5	7 x 10 x 8	Blk. Vnl.	Blk. Knit	9	175.00 Pair
	SS-EX5	Sealed	8			¾	Dome		50-20	90	10	3.5k	8/5	11 x 18 x 10	Blk. Vnl.	Blk. Knit	14	225.00 Pair
	SS-U310	Sealed	6			1							8/5	10 x 16 x 10	Oak Vnl.	Blk. Knit	25	140.00 Pair
	SS-U610	Sealed	12	5		1							8/5	16 x 30 x 11	Oak Vnl.	Blk. Knit	66	280.00 Pair
	SS-TL4	Trans. Line	6½	4	Cone	1							8/5		Blk. Oak Vnl.	Blk. Knit		480.00 Pair
	SA-VA1 (w/ Dolby Pro Logic & remote)	Home Th.; Powered; 2 Main & 2 Srrnd.	5	4	Cone	2	Cone	W			Inc.			Four Pieces	Blk.	Blk. Knit		599.00 Sys.
	SA-VA3 (w/ Dolby Pro Logic & remote)	Home Th.; Powered; 2 Main & 2 Srrnd.	6½	5	Cone	2	Cone	W			Inc.			Four Pieces	Blk.	Blk. Knit	125 Sys.	799.00 Sys.
	SS-CR300	Home Th.; Ac. Sus.; Ctr. Ch. & 2 Srrnd.		(4)5	Cones									Three Pieces	Blk.		18 Sys.	160.00 Sys.
	SS-CR600	Home Th.; Ctr. Ch. & 2 Srrnd.	(2)5			1								Three Pieces	Blk.			329.00 Sys.
	SS-CN200AV	A/V; Ctr. Ch.	(2)5			1								17 x 7 x 8	Blk.		13	229.00 Each
	SS-CN3	A/V; Bass Ref.; Ctr. Ch.	(2)4			1								19 x 6 x 7	Blk.		9	280.00 Each
SONY ES	SS-M3	Sealed	6½			1	Dome		70-20 ±3	85	15	2k	8/5.5	18 x 12 x 12	Cherry	Blk. Knit	27	900.00 Pair
	SS-M7	Sealed	8	4½	Cone	1	Dome		47-20 ±3	86	15	400,4k	8/5.5	29 x 16 x 15	Cherry	Blk. Knit	53	1400.00 Pair
SOTA	Time Domain 1		7			1	Inv. Dome		40-22 ±3	89	50	2.5k	8/4	32 x 12 x 16	Oak	Blk. Foam	55	1595.00 Pair
	Time Domain Panorama		7			1	Inv. Dome		60-22 ±3	89	50	2.5k	8/4	16 x 12 x 12	Oak	Blk. Foam	32	2095.00 Pair
	Time Domain 2		8	7	Cone	1	Inv. Dome		37-22 ±3	89	50	125,2.5k	8/4	40 x 14 x 16	Oak	Blk. Foam	80	2795.00 Pair
	Time Domain 4	Sat. & Subwoof.	8	7	Cone	1	Inv. Dome		40-22 ±3	89	50	125,2.5k	8/4	Two Pieces Per Side	Oak	Blk. Foam	97 Side	3995.00 Sys.
SOUND DYNAMICS	R-818	Bass Ref.	(2)8½			1	Dome		34-20 ±3	90	40	2.2k	8/6	43 x 10 x 14	Blk. Ash	Blk.		700.00 Pair
	R-616	Bass Ref.	(2)6½			1	Dome		39-20 ±3	89	40	2.2k	8/6	39 x 9 x 11	Blk. Ash	Blk.		550.00 Pair
	R-515	Bass Ref.	(2)5¼			1	Dome		45-20 ±3	89	40	2.2k	8/6	32 x 8 x 9	Blk. Ash	Blk.		450.00 Pair
	R-85	Bass Ref.	8			¾	Dome		45-20 ±3	89	30	2.2k	6/4	19 x 10 x 10	Blk. Ash	Blk.		280.00 Pair
	R-65	Bass Ref.	6½			½	Dome		48-20 ±3	87	30	2.5k	6/4	13 x 8 x 10	Blk. Ash	Blk.		200.00 Pair
	R-55	Bass Ref.	5¼			½	Dome		60-20 ±3	86	30	3.5k	6/4	11 x 8 x 10	Blk. Ash	Blk.		150.00 Pair
	Cinesat-2	Bass Ref.	4½			½	Dome		140-22	86	15	3.5k	8/6	8 x 5 x 5	Opt.	Opt.	5	249.99 Pair
	Cinesub	4th Order Bandpass Subwoof.	(2)6½						45-140	86	15	140	6/4	13 x 7 x 16	Blk. Ash	Blk.	20	199.99 Each
	Cinecenter	Dual Vented	(2)4½			½	Dome		65-20	90	15	2.5k	12/8	6 x 20 x 8	Blk. Ash	Blk.	15	149.99 Each
	A Sub-15	Powered Bass Ref.; Subwoof.	15					SW	20-150		180 Inc.	Var.		19 x 20 x 20	Blk. Ash	Blk.	68	900.00 Each
	A Sub-12	Powered Subwoof.	12					W	23-150		90 Inc.	Var.		17 x 18 x 20	Blk. Ash	Blk.		500.00 Each
	65 S	Bass Ref.	(2)12	4½	Cone	½	Dome		30-20	94	30	800,3.5k	8/4	42 x 14 x 11	Blk. Ash	Blk.	49	600.00 Pair
	45 S	Bass Ref.	12	4½	Cone	½	Dome		35-20	94	30	800,3.5k	8/4	32 x 14 x 11	Blk. Ash	Blk.	33	500.00 Pair
SOUND LAB	Dynastat	ES & Dynamic Hybrid	10½			48x10	ES	W,T	28-22 ±2	88	50	250	8/4	72 x 17 x 3	Opt., Wood	Opt.	75	3390.00 Pair
	A-1	ES						W,M,T	30-22 ±2	86	100		8/3	81 x 35 x 11	Opt., Wood	Opt.	185	13,250. Pair
	Pristine	ES						W,M,T	34-22 ±2	86	100		8/4	60 x 28 x 27	Satin Blk.	Opt.	100	5950.00 Pair
	A-3	ES						W,M,T	32-22 ±2	86	100		8/4	73 x 35 x 11	Opt., Wood	Opt.	145	9650.00 Pair
	Ultimate 2	ES						W,M,T	28-22 ±2	86	100		8/4	70 x 29 x 7	Gloss Blk.	Opt., Spandex	150	10,950. Pair
	Ultimate 1	ES						W,M,T	25-22 ±2	86	100		50/3	82 x 37 x 27	Gloss Blk.	Opt., Spandex	210	20,750. Pair
SOUNDOLIER	ThundraPro 1	Subwoof.	(2)8						38-500 ±5	90	10		8/4	25 x 11 x 15	Opt., Gloss	Opt., Knit	32	498.75 Each
	ThundraPro 2	In-Ceiling/In-Floor; Subwoof.	(2)8						40-170	96	10		8/4	11 x 14 x 22	Blk.	Opt.	32	498.75 Each
	ThundraPro 3	In-Wall; Subwoof.	8						45-500 ±5	89	10		8/7	15 x 11 x 3	Wht.	Wht. Mtl.	5	165.38 Each
	AS83	In-Wall	8	4	Cone	1	Dome	T	45-20 ±3	88	10	2.2k,5k	8/	15 x 11 x 3	Wht.	Wht. Mtl.	8	448.88 Pair
	AS80	In-Wall	8			1	Dome	T	50-20 ±4	88	10	2.8k	8/	15 x 11 x 3	Wht.	Wht. Mtl.	6	274.31 Pair
	AS62	In-Wall	6½			1	Dome	T	60-20 ±4	86	5	2.5k	8/	11 x 9 x 3	Wht.	Wht. Mtl.	5	219.65 Pair
	AS60	In-Wall	6½			2	Cone		60-15 ±5	85	5	3.4k	8/	11 x 9 x 3	Wht.	Wht. Mtl.	3	98.25 Pair
	AS30C	In-Ceiling; Ac. Sus.	6½			½	Dome		65-20 ±5	88	10	4k	8/	10 x 10 x 8	Wht.	Blk. Mtl.	3	229.50 Pair
	AS20C	In-Ceiling; Ac. Sus.	6½			½	Dome		65-20 ±5	88	10	4k	8/	10 x 10 x 8	Wht.	Wht. Mtl.	3	219.17 Pair
	W150T	Ac. Sus.; Sat.	5¼			1	Dome		100-20 ±2.5	87	20		8/	9 x 6 x 6	Opt.	Opt., Mtl.	10	175.31 Each
	W130T	Sat.	4			1	Dome		110-20 ±3	85	10		8/	7 x 5 x 4	Opt.	Opt., Mtl.	6	107.08 Each
	W115T	Sat.	4			1	Cone		140-14.3	85	10		8/	7 x 5 x 4	Opt.	Opt., Mtl.	5	58.91 Each
	FA136	In-Ceiling; Ac. Sus.	6½			½	Dome		65-20 ±5	88	10	4k	8/	10 x 10 x 8	Wht.	Wht. Mtl.	3	34.24 Each
SOUNDS EXCLUSIVE	R45	Vented	(2)5	(2)5	Cones	1	Dome		40-25 ±3	90	60	300,3.5k	8/6	8 x 12 x 44	Opt.	Blk. Knit	70	3595.00 Pair
	R26	Vented	(2)6½			1	Dome		45-25 ±3	90	40	3k	4/3.2	9 x 11 x 40	Opt.	Blk. Knit	50	2595.00 Pair
	R16	Vented	6½			1	Dome		50-25 ±3	86	30	3k	8/6	9 x 11 x 19	Opt.	Blk. Knit	25	1295.00 Pair
SOUNDWAVE	Point Source 4.0	Inf. Baf.	(4)8			(2)1	Domes		29-20 ±3	90	60	100,2k	5/3.5	14 x 17 x 44	Blk. Acryl.	Blk. Knit	87	3600.00 Pair
	Point Source 3.0	Inf. Baf.	(2)8			(2)1	Domes		35-20 ±3	90	50	2k	5/5	12 x 17 x 42	Blk. Acryl.	Blk. Knit	57	2500.00 Pair
	Point Source 2.0	Inf. Baf.	(2)8			1	Dome		39-20 ±3	90	40	2k	5/5	12 x 17 x 40	Blk. Acryl.	Blk. Knit	52	1890.00 Pair
(Continued)	Point Source 1.0	Inf. Baf.	(2)8			1	Dome		47-30 ±3	90	30	2k	5/5	12 x 17 x 21	Blk. Acryl.	Blk. Knit	37	1390.00 Pair

ECLIPSE ASCENT MONITOR RADIAN AVATAR

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ACOUSTICS

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LOUDSPEAKERS

MANUFACTURER	Model	Application, Design Principle, Enclosure or System Type	Woofer Diameter, Inches	Midrange Diameter, Inches	Midrange Type	Tweeter Diameter, Inches	Tweeter Type	Separate Level Controls? Woofer=W, Midrange=M, Tweeter=T, Supertweeter=ST	Anechoic Frequency Response, Hz to kHz, ±dB	SPL, 1 Watt/1 Meter, dB	Recommended Minimum Amp Power, Watts/Channel	Crossover Frequencies, Hz	Impedance, Ohms: Nominal/Minimum	Dimensions, Inches (To Nearest Inch)	Finish	Grille Color and Material	Weight, Lbs. Each	Price, $
SOUNDWAVE (Continued)	VR-3	Inf. Baf.	(2)8			(2)1	Domes		32-21 ±3	90	50	2.5k	8/5	10 x 11 x 40	Blk. Acryl.	Blk. Knit	52	1590.00 Pair
	VR-2	Inf. Baf.	(2)8			1	Dome		37-21 ±3	90	40	2.5k	8/5	10 x 11 x 38	Blk. Acryl.	Blk. Knit	47	1290.00 Pair
	VR-1	Inf. Baf.	8			1	Dome		42-20 ±3	88	30	2.5k	8/5	10 x 11 x 35	Blk. Acryl.	Blk. Knit	37	890.00 Pair
	Dialogue Center Channel	Inf. Baf.; Ctr. Ch.	8			1	Dome		50-20 ±3	88	30	2.5k	8/5	9 x 21 x 11	Blk. Acryl.	Blk. Knit	30	550.00 Each
SOURCE TECHNOLOGIES	ESC CC-3	Vented; Ctr. Ch.	(2)5			¾	Dome	T	50-20 ±2	91	10	2.5k	5/4	19 x 7 x 11	Gloss Blk.	Blk. Knit	21	449.00 Each
	RC-2	Vented; Rear Ch.	6	4	Cone	1	Dome	T	60-12 ±2	90	10	300,3k	8/6	42 x 7 x 7	Gloss Blk.	Blk. Knit	42	595.00 Pair
	RC-3 ERC	Vented; Rear Ch.	(2)6	(2)4	Cones	1	Dome	T	45-12 ±2	91	10	300,3k	5/4	42 x 7 x 9	Gloss Blk.	Blk. Knit	52	795.00 Pair
	FC 2-288	Vented	(2)8			1	Dome	T	40-20 ±2	91	20	250,2k	6/5	38 x 11 x 11	Gloss Blk.	Blk. Knit	54	749.00 Pair
	EST.6	Vented	6			(2)1	Domes	T	45-19 ±2	89	20	2.2k	8/6	34 x 8 x 8	Gloss Blk.	Blk. Knit	42	595.00 Pair
	EST 1	Vented	8			(2)1	Domes	T	40-20 ±2	90	30	1.7k	8/6	34 x 14 x 11	Gloss Blk.	Blk. Knit	69	795.00 Pair
	EST 2	Vented	10	6	Cone	(2)1	Domes	T	30-20 ±2	89	50	200,2.5k	8/6	41 x 15 x 11	Gloss Blk.	Blk. Knit	86	1695.00 Pair
	ST-3	Vented	8			1	Dome		45-20 ±2	89	50	1.8k	8/6	19 x 12 x 9	Gloss Blk.	Blk. Knit	32	1495.00 Pair
	ST-4	Vented	8			1	Dome		30-20 ±2	89	50	1.7k	8/6	38 x 11 x 14	Gloss Blk.	Blk. Knit	74	1995.00 Pair
	Mini 1.0 FC	Inf. Baf.	4			½	Dome		90-18 ±3	88	10	3k	8/6	9 x 5 x 5	Gloss Blk.	Blk. Knit	9	99.00 Pair
	SW.6	Bandpass Subwoof.	(2)5						35-90 ±3	88	20	90	8/6	21 x 7 x 12	Gloss Blk.	Blk. Knit	28	349.00 Each
	CC-1	Vented; Ctr. Ch.	(2)4			¾	Dome		60-20 ±3	89	10	2.7k	5/4	18 x 6 x 8	Gloss Blk.	Blk. Knit	14	249.00 Each
	RC-1	Sealed; Rear Ch.	(2)4			3	Cone	T	100-10 ±3	89	10	3k	16/4	10 x 6 x 5	Gloss Blk.	Blk. Knit	8	349.00 Pair
	CC-2	Vented; Ctr. Ch.	(2)5			¾	Dome	T	60-20 ±2	91	10	2.5k	5/4	19 x 7 x 11	Gloss Blk.	Blk. Knit	16	395.00 Each
SPEAKER ART	Proklaim II	Vented	8¾			1⅛	Dome		28-21 ±3	90	100	1.2k	8/4	12 x 14 x 42	Resin	Foam	100	10,000. Pair
	Odyssey	Vented	8¾			1⅛	Dome		34-21 ±3	90	100	1.2k	8/4	12 x 14 x 27	Opt., Wood	Blk. Nylon	50	7500.00 Pair
	Clef II	Vented	8¼			1	Dome		30-21 ±3	88	100	1.7k	8/6	11 x 13 x 21	Oak	Blk. Nylon	45	1200.00 Pair
	Concept	Sealed	8¼			1	Dome		37-21 ±3	90	100	1.7k	8/6	11 x 13 x 21	Oak	Blk. Nylon	45	1050.00 Pair
SPEAKERLAB	SL2	Bass Ref.	5			¾	Dome		50-20 ±3	88	10	2.5k	8/6	13 x 7 x 9	Oak	Blk. Knit	13	239.00 Pair; Kit, 189.00
	SL3	Bass Ref.	6½			¾	Dome		42-21 ±3	89	10	2.5k	8/6	18 x 9 x 10	Oak	Blk. Knit	21	389.00 Pair; Kit, 289.00
	SL4	Bass Ref.	(2)6½			1	Dome		35-21 ±3	91	10	2.5k	4/3	32 x 10 x 12	Oak	Blk. Knit	42	539.00 Pair; Kit, 449.00
	SL5	Bass Ref.	8	6½	Cone	1	Dome		34-21 ±3	92	20	180,2.5k	8/6	37 x 12 x 13	Oak	Blk. Knit	56	659.00 Pair; Kit, 569.00
	SL7	Bass Ref.	12,10	6½	Cone	1	Dome		25-20 ±3	94	20	350,5k	4/3	39 x 14 x 16	Oak	Blk. Knit	82	999.00 Pair; Kit, 799.00
	SLC	Ctr. Ch.	(2)6½			¾	Dome		42-21 ±3	89	10	3k	4/3	23 x 8 x 10	Oak	Blk. Knit	25	249.00 Each; Kit, 219.00
	SL/SW	Bass Ref.; Subwoof.	(10)						35-160 ±3	91	10	150	8/7	14 x 23 x 16	Oak	Blk. Knit	43	329.00 Each; Kit, 219.00
SPECO	BAS-100/ WAS-100	Powered	4			1	Dome	W,T	55-20 ±3	90	15 Inc.		8/	7 x 5 x 5	ABS	Opt.	8	135.00 Pair
	DMS-2		3			2	Cone		60-20 ±3	90	20		8/	6 x 4 x 4	ABS	Blk.		57.95 Pair
	DMS-3		4	2	Cone	1	Dome		55-20 ±3	90	30		8/	8 x 5 x 5	Alum.	Opt.		99.95 Pair
	DMS-3P	Outdoor	4	2	Cone	1	Dome		55-20 ±3	90	30		8/	8 x 5 x 5	Alum.	Opt.		104.95 Pair
	DMS-6		5	2	Cone	1	Dome		55-20	90	40			9 x 7 x 6	Plast.	Blk.	5	134.95 Pair
SPECTRUM AUDIO	106cd	Bass Ref.	6½			¾	Dome		55-21 ±3	90	25	3.5k	8/6	9 x 8 x 13	Blk. Vnl.	Blk. Knit	10	249.00 Pair
	108cd	Coaxial; Bass Ref.	8			¾	Dome		49-21 ±3	91	30	3.5k	8/5	16 x 11 x 10	Opt.	Blk. Knit	19	399.00 Pair
	208cd	Coaxial; Bass Ref.	8			¾	Dome		29-21 ±3	90	30	2.8k	8/5	36 x 11 x 12	Opt.	Blk. Knit	55	599.00 Pair
	Mini-Monitor	Bass Ref.	5¼			1	Dome		45-23.5 ±3	87	50	1.9k	8/4	17 x 12 x 8	Marble	Blk. Knit	18	1995.00 Pair
	1000	Ac. Sus.; Bass Ref.	(2)8	3	Dome	1	Dome		25-23.5 ±3	91	50	200,800,5k	4/3	47 x 16 x 12	Opt.	Blk. Knit	95	2495.00 Pair
	Ultra-Monitor	Bass Ref.	8	3	Dome	1	Dome		29-24 ±2	88	50	850,4.5k	8/5	46 x 15 x 15	Opt.	Blk. Knit	120	3995.00 Pair
SPHERIC AUDIO	18K	Ported	8	4	Dome	1	Dome	M,T	31-30 ±4	88	25	800,4.5k	8/4	10 x 37	Opt.	Opt.	26	199.99 Each
	25K	Ported	10	4	Dome	1	Dome	M,T	40-30 ±4	89	40	800,4.5k	8/4	12 x 37	Opt.	Opt.	35	399.99 Each
	32K	Ported	12	4	Dome	1	Dome	M,T	19-30 ±4	89	40	800,4.5k	8/4	14 x 42	Opt.	Opt.	43	649.99 Each
	Antares 18A	Bass Ref.	8			2			35-20 ±4	91	20	3k	8/4	10 x 10 x 19	Blk.	Blk. Cloth	23	124.99 Each
	Altair 16A	Dual-Ported Bass Ref.	(2)6			1	Dome	M	41-21 ±4	89	30	110,1.5k	8/4	9 x 10 x 23	Blk.	Blk. Cloth	30	219.00 Each
	Avior	Sat. & Subwoof.	10	(2)4		1			35-20 ±4	90	35	100,2.5k	8/4	Three Pieces	Blk.	Blk. Cloth	54	499.99 Sys.
	Callistos	Sat. & Subwoof.	10	4		1	Dome		30-23 ±4	90	45	100,2.5k	8/4	Three Pieces	Opt.	Blk. Cloth	52 Sys.	599.99 Sys.
	Krystol System II	Sat. & Subwoof.	10	4		1	Dome	M,T	30-20 ±4	90	45	100,3k	8/4	Three Pieces	Opt.		52 Sys.	699.99 Sys.
	Helix	Ctr. Ch.		(2)4		1			50-20	90	15	1.5k	8/4		Blk.	Blk. Cloth	11	99.99 Each
	Subwoofer	Ported Subwoof.	10						30-125	90	40	100	8/4		Opt.		48	274.99 Each
SPICA	TC 60	Ported	6½			1	Dome		48-20 ±3	87	30	2.5k	8/5.6	20 x 12 x 10		Blk. Knit	26	795.00 Pair
SRD SPEAKER-WORKS (Continued)	6.2	Bass Ref.	6½			1	Dome		49-20 ±2	89	10	3k	8/	16 x 10 x 8	Opt.	Blk. Knit	19	275.00 Pair
	8.2	Bass Ref.	8			1	Dome		40-20 ±2	91	20	2.5k	8/	19 x 12 x 11	Opt.	Blk. Knit	28	325.00 Pair
	10.3	Bass Ref.	10	4½	Cone	1	Dome		33-27 ±2	89	20	750,3.5k	8/	25 x 15 x 12	Opt.	Blk. Knit	43	625.00 Pair
	VM-1	A/V; Bass Ref.	(2)5¼			1	Dome		45-20 ±2	88	10	3.5k	6/	8 x 18 x 11	Opt.	Blk. Knit	25	419.00 Pair
	VM-2	A/V; Ac. Sus.	6½			1	Dome		68-20 ±2	89	10	2.5k	8/	16 x 10 x 8	Opt.	Blk. Knit	18	275.00 Pair

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LOUDSPEAKERS

MANUFACTURER	Model	Application, Design Principle, Enclosure or System Type	Woofer Diameter, Inches	Midrange Diameter, Inches	Midrange Type	Tweeter Diameter, Inches	Tweeter Type	Separate Level Controls? Woofer=W, Midrange=M, Tweeter=T, Supertweeter=ST	Anechoic Frequency Response, Hz to kHz, ±dB	SPL, 1 Watt/1 Meter, dB	Recommended Minimum Amp Power, Watts/Channel	Crossover Frequencies, Hz	Impedance, Ohms: Nominal/Minimum	Dimensions, Inches (To Nearest Inch)	Finish	Grille Color and Material	Weight, Lbs. Each	Price, $
SRD SPEAKER-WORKS (Continued)	SS-1	Ac. Sus.	5			1	Dome		72-20 ±2	88	10	3.5k	6/	12 x 8 x 7	Opt.	Blk. Knit	12	225.00 Pair
	Sub 10	Bass Ref. Subwoof.	10						45-125 ±2	89	20	125	8/		Opt.	Blk. Knit	40	240.00 Each
	Sub 12	Ac. Sus. Subwoof.	12						38-125 ±2	90	20	125	4/		Opt.	Blk. Knit	60	265.00 Each
	Sat 1	Sat . & Subwoof.	10	5	Cone	1	Dome		45-20 ±2	89	20	125,3.5k	6/	Three Pieces	Opt.	Blk. Knit	64	449.00 Sys
	DPL System 1 Theater	5 Sats. & Subwoof.	12	5	Cone	1	Dome		38-20 ±2	89	20	125,3.5k	6/	Six Pieces	Opt.	Blk. Knit	156 Sys.	1049.00 Sys.
	DPL System 2 Theater	5 Sats. & Subwoof.	10	6½	Cone	1	Dome		45-20 ±2	88	20	125,2.5k	8/	Six Pieces	Opt.	Blk. Knit	118 Sys.	800.00 Sys.
SRS LABS	ORB-1	Sat.	4½			½	Dome		65-22 ±3	88	10			10 x 7 x 10	Gray ABS	Blk. Mtl.		239.00 Pair
	ORB-2	Sat.	4½			¾	Dome		55-22 ±3	89	10			10 x 7 x 10	Opt.	Opt.		319.00 Pair
	BASER-1	Subwoof.	(2)8						30-80	88	10			15 x 11 x 23	Gray	Blk. Fabr.		379.00 Each
STANHOPE SYSTEMS	KW-1	Ported, Push-Pull	(2)8	(2)5¼	Cones	1	Dome		35-18 ±3	89	60	300,1.4k	4/2.5	17 x 19 x 42	Opt.	Blk. Knit	94	3200.00 Pair
	Blazer	Ported	8	5¼	Cone	1	Dome		38-18 ±3	87	60	300,1.4k	6/3.5	10 x 21 x 14	Opt.	Blk. Knit	55	1750.00 Pair
	Blazer II	Ported	8			1	Dome		40-18	87	30	1.4k	6/3.5	12 x 19 x 10	Opt.	Blk. Knit	30	950.00 Pair
	Blazer Plus	Ported	8	5¼	Cone	1	Dome		38-18	87	60	300,1.4k	6/3.5	12 x 10 x 32	Opt.	Blk.	65	1900.00 Pair
	LAL		(2)18	10,1	Horns	2	Horn		40-20	102	20	200,1.8k, 10k	6/2.5	26 x 33 x 56	Opt.		300	9500.00 Pair
STEREO-STONE	Sub-Rock	Outdoor Subwoof.	(2)10						30-180 +0,-3	91	60	180	8/4	22 x 20 x 19	Opt., Sim. Rock		60	699.00 Each
	Sierra Stone	Outdoor	6½			½	Dome		55-20 ±3	89	15	2.8k	8/3	13 x 9 x 9	Opt., Sim. Rock	Opt.	22	299.00 Each
	Sierra Jr.	Outdoor	6½			½	Dome		55-20 ±5	88	15	2.8k	8/4	13 x 9 x 9	Opt., Sim. Rock	Opt.	18	299.00 Pair
	Classic Stone	Outdoor	6½			½	Dome		55-20 ±3	89	15	2.8k	8/3	19 x 12 x 10	Opt., Sim. Rock	Opt.	30	299.00 Each
	Omni Stone	Outdoor	8			¾	Dome		38-20 ±3				8/3	19 x 12 x 17	Opt., Sim. Rock	Opt.	35	399.00 Each
	Corner Stone	Outdoor	8			¾	Dome		38-20 ±3				8/3	19 x 15 x 11	Opt., Sim. Rock	Opt.	39	430.00 Each
	Yosemite Stone	Outdoor	8			¾	Dome		38-20 ±3				8/3	19 x 12 x 15	Opt., Sim. Rock	Opt.	39	430.00 Each
	Stereo Stone	Outdoor	(2)8			(2)¾	Domes		38-20 ±3	91	25	1.5k	8/3	23 x 20 x 19	Opt., Sim. Rock	Opt.	55	650.00 Each
	Stereo Rock	Outdoor	(2)8			(2)¾	Domes		38-20 ±3	91	25	1.5k	8/3	24 x 20 x 18	Opt., Sim. Rock	Opt.	55	650.00 Each
	Mirage Fountain	Outdoor	(2)8			(2)¾	Domes		38-20 ±3	91	25	1.5k	8/3	22 x 20 x 19	Opt., Sim. Rock	Opt.	60	825.00 Each
SUMIKO/ SONUS FABER	Extrema	Sealed	7½			1¼	Dome		27-30 ±2.5	88	50	2.2k	4/3.5	18 x 11 x 22	Opt.	Blk. Silk	87	9890.00 Pair
	Electa Amator	Ported	7			1¼	Dome		42-30 ±2.5	89	50	2.2k	6/4	14 x 8 x 10	Opt.	Blk. Silk	35	5000.00 Pair
	Electa	Ported	7			1	Dome		50-20 ±3	88	30	2k	6/4	14 x 10 x 9	Wal.	Blk. Silk	31	2750.00 Pair
	Minima Amator	Ported	5½			1	Dome		55-25 ±3	88	30	2.4k	6/4	11 x 8 x 9	Wal.	Blk. Silk	21	2500.00 Pair
	Minuetto	Ported	6½			1	Dome		60-20 ±3	87	30	2.2k	6/4	12 x 9 x 8	Wal.	Brn. Silk	26	1500.00 Pair
SUPERIOR AUDIO	SX-1	Powered Subwoof.	5¼					W	40-250 ±3	88	40 Inc.	72-250 (Adj.)	8/	9 x 9 x 9	Blk.	Blk.	12	250.00 Each
	SX-2	Powered Subwoof.	5¼					W	40-250 ±3	88	40 Inc.	72-250 (Adj.)	8/	9 x 9 x 9	Blk.	Blk.	10	300.00 Each
	SX-3	Powered Subwoof.	10					W	30-250 ±3	90	80 Inc.	72-250 (Adj.)	8/	12 x 12 x 12	Blk.	Blk.	25	400.00 Each
SWANS SPEAKER SYSTEMS	Blk. Swan	2 Sats. & 2 Subs.	13	(2)5¼	Cones	1	Dome		25-20	89	100	100,1.5k	4/8	Four Pieces	Piano Blk.	Blk. Foam	400 Sys.	11,500. Sys.
	Leda Gemini	2 Sats. & 2 Subs.	13	(2)5¼	Cones	1	Dome		25-20	89	100	100,1.5k	4/8	Four Pieces	Rswd.	Brn. Foam	300 Sys.	9500.00 Sys.
	Cygnus		10	(2)5¼	Cones	1	Dome		30-20	89	50	100,1.5k	4/8	16 x 16 x 42	Rswd.	Brn. Foam	110	5895.00 Pair
	Baton		7			1	Dome		47-18	90	11	1.5k	5/8	11 x 10 x 38	Opt.	Blk. Knit	56	From 1895.00 Pair
	Decor		7			1	Dome		47-18	90	11	1.5k	5/8	11 x 10 x 17	Rswd.	Blk. Knit	28	2195.00 Pair
SYMDEX SYSTEMS	Epsilon Signature	Ported	10	7	Cone	1	Dome		25-25	88		100,2.3k	8/4	13 x 13 x 48	Opt.	Opt., Knit	100	4500.00 Pair
	Gamma Signature	Ported		7	Cone	1	Dome		45-25	88		2.3k	8/4	6 x 10 x 44	Opt.	Opt., Knit	40	2250.00 Pair
SYMPHONIC LINE	RG5 MKII	Sealed	8			1½	Dome		35-22 ±3	91	50		8/4	10 x 15 x 40	Pearl Lacq.	None	85	7000.00 Pair
TADDEO	Arpeggio	Transition Load	6½			1⅛	Dome		29-22 ±3	92	15	2.2k	8/5	48 x 9 x 24	Cherry		100	3495.00 Pair
TANNOY	Arena	Home Th.	5			1	Dome		70-20 ±3	86	10		6/4	9 x 7 x 6	Blk.	Blk. Knit	4	199.00 Pair
	Sub-Sat 3	Sat. & Subwoof.	5			(2)3x5	Domes		53-20 ±3	88			7/4	Three Pieces	Gray		16 Sys.	999.00 Sys.
	C-5	Bass Ref.	5			¾	Dome		58-20	87	10		6/4	12 x 7 x 7	Blk. Ash Vnl.	Blk. Knit	9	249.00 Pair
	C-6	Bass Ref.	6½			¾	Dome		50-20	88	10		6/4	13 x 8 x 8	Blk. Ash Vnl.	Blk. Knit	10	299.00 Pair
	C-8	Bass Ref.	8			1	Dome		45-20	89	10		6/4	19 x 10 x 8	Blk. Ash Vnl.	Blk. Knit	18	399.00 Pair
	C-10	Bass Ref.	10			1	Dome		38-20	91	10		6/4	24 x 12 x 10	Blk. Ash Vnl.	Blk. Knit	27	499.00 Pair
	C-88	Bass Ref.	(2)8			1	Dome		35-20	92	10		6/4	35 x 11 x 14	Blk. Ash Vnl.	Blk. Knit	45	799.00 Pair
(Continued)	CS650	Ctr. Ch.	6			1	Dome		60-20 ±3	89	10		4/3	8 x 17 x 9	Blk. Ash Vnl.	Blk. Knit	13	249.00 Each

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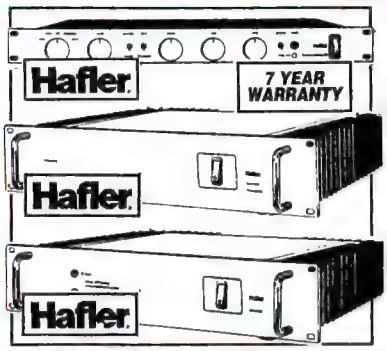

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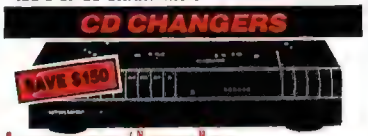

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MANUFACTURER	Model	Application; Design Principle; Enclosure or System Type	Woofer Diameter, Inches	Midrange Diameter, Inches	Midrange Type	Tweeter Diameter, Inches	Tweeter Type	Separate Level Controls? Woofer=W, Midrange=M, Tweeter=T, Supertweeter=ST	Anechoic Frequency Response, Hz to kHz, ±dB	SPL, 1 Watt/1 Meter, dB	Recommended Minimum Amp Power, Watts/Channel	Crossover Frequencies, Hz	Impedance, Ohms: Nominal/Minimum	Dimensions, Inches (To Nearest Inch)	Finish	Grille Color and Material	Weight, Lbs. Each	Price, $
TANNOY (Continued)	CR650	Bass Ref.	6½			¾	Dome		55-20 ±3	87	10		8/6	9 x 13 x 9	Blk. Ash Vnl.	Blk. Knit	9	249.00 Pair
	631	Bass Ref.	5			1	Dome		60-30	86	10	3.5k	6/4	14 x 8 x 6	Blk. Wood Ven.	Blk. Knit	9	
	632	Bass Ref.	6½			1	Dome		55-30	87	10	3k	8/6	16 x 11 x 9	Blk. Wood Ven.	Blk. Knit	10	
	633	Inf. Baf.	(2)6½			1	Dome		50-30	89	10	400,3k	8/6	28 x 11 x 9	Blk. Wood Ven.	Blk. Knit	24	
	636	Inf. Baf.	6½	6½		1	Coinc. Horn		50-30	90	10	400,1.7k	6/4	28 x 11 x 9	Blk. Wood Ven.	Blk. Knit	27	
	637	Inf. Baf.	8	8		1	Coinc. Horn		45-30	91	10	400,1.7k	6/4	32 x 11 x 10	Blk. Wood Ven.	Blk. Knit	38	
	638	Coupled-Chamber Ref.	8	8		1	Coinc. Horn		40-30	92	10	400,1.7k	6/4	36 x 11 x 10	Blk. Wood Ven.	Blk. Knit	42	
	D100	Bass Ref.	6½			1	Coinc. Horn		45-30	88	30	2k	8/5	14 x 10 x 9	Opt., Wood Ven.	Blk.	15	1595.00 Pair
	D500	Coupled-Chamber Ref.	(2)8			1	Coinc. Horn		40-30	91	30	400,1.7k	6/4	37 x 12 x 13	Opt., Wood Ven.	Blk.	62	3795.00 Pair
	D700	Twin Ducted Ref.	(2)10			1	Coinc. Horn		35-30	93	30	200,1.5k	6/4	39 x 15 x 14	Opt., Wood Ven.	Blk.	90	4795.00 Pair
	Stirling TW	Var. Dst. Port	10			1	Coinc. Horn		35-25	93	30	1.3k	8/5.5	28 x 20 x 12	Wal.	Beige Knit	60	5000.00 Pair
	Edinburgh TW	Dst. Port	12			1¼	Coinc. Horn		30-25	95	50	1.2k	8/5.5	40 x 26 x 17	Wal.	Beige Knit	96	6500.00 Pair
	GRF Memory TW	Ducted Port	15			1¼	Coinc. Horn		29-25	95	50	1k	8/5.5	44 x 32 x 19	Wal.	Beige Knit	184	7500.00 Pair
	Westminster TW	Compd. Horn	15			1¼	Coinc. Horn		18-25	99	50	300,1k	8/5.5	51 x 41 x 25	Wal.	Beige Knit	290	12,500. Pair
	Westminster Royal	Compd. Horn	15			2	Coinc. Horn	T	18-22	99	50	1k	8/5.5	55 x 39 x 22	Wal.	Beige Knit	304	30,000. Pair
TC AUDIO	SAT2.1	Ac. Sus.; Sat.	5¼			⅜	Dome		90-20 ±3	88	30	2.6k	Sel.	10 x 6 x 6	Lacq. Oak	Blk. Knit	9	349.95 Pair
	SUB10.0	Subwoof.	10						32-90 ±3	89	30	90	6/5	18 x 16 x 16	Lacq. Oak		42	449.95 Each
	TC25.1	Ported	5¼			⅜	Dome		49-20 ±3	89	30	2.6k	Sel.	13 x 7 x 8	Lacq. Oak	Blk. Knit	16	369.95 Pair
	TC25.2	Ported	5¼			1	Dome	T	49-20 ±3	89	30	2.6k	4/3.8	13 x 7 x 8	Lacq. Oak	Blk. Knit	17	599.95 Pair
	TC255.2	Ported	(2)5¼			1	Dome	T	38-20 ±3	89	30	2.6k	4/3.8	24 x 8 x 10	Lacq. Oak	Blk. Knit	28	999.95 Pair
	TC288.2	Ported	(2)8			1	Dome	T	28-20 ±3	89	50	2.3k	4/3.8	48 x 12 x 14	Lacq. Oak	Blk. Knit	68	849.95 Each
	TC28.0	Ported	8			1	Dome		38-20 ±3	88	30	2.3k	8/7	19 x 10 x 11	Lacq. Oak	Blk. Knit	24	599.95 Pair
	ASUB10	In-Wall/In-Ceiling; Subwoof.	10						32-90 ±3	90	30	90	6/5	12 x 27 x 19	Wht.		58	399.95 Each
	CSAT2.1	Ac. Sus.; Ctr. Ch.	5¼			⅜	Dome		90-20 ±3	88	15	2.6k	Sel.	10 x 6 x 6	Lacq. Oak	Blk. Knit	8	199.95 Each
	CSAT1.2	Ported; Ctr. Ch.	(2)5¼			1	Dome		90-20 ±3	89	15	2.6k	Sel.	16 x 6 x 8	Lacq. Oak	Blk. Knit	14	379.95 Each
	C255.2	Ported; Ctr. Ch.	(2)5¼			1	Dome		38-20 ±3	89	20	2.6k	Sel.	24 x 8 x 10	Lacq. Oak	Blk. Knit	29	499.95 Each
	W5	In-Wall; Ac. Sus.	5			⅜	Dome		50-19	88	30	3k		10 x 7 x 2	Wht. Plast.	Wht. Mtl.	5	199.95 Pair
	W6P+	In-Wall; Ported; Time Coherent	6½			1	Dome		38-19 ±3	88	30	3k		12 x 9 x 3	Wht. Plast.	Wht. Mtl.	6	349.95 Pair
	W8+	In-Wall; Time Coherent	8			1	Dome		35-20 ±3	88	30	3k		15 x 11 x 3	Wht. Plast.	Wht. Mtl.	8	399.95 Pair
	OD Tube 5	Outdoor; Ported	5¼			⅜	Dome		49-20 ±3	89	30	2.6k	4/3.8	23 x 8 x 8	Latex	Wht.	14	349.95 Pair
TC SOUNDS	TC Sub 0	Powered Subwoof.	(2)15					W	12-100 +0,-3		600 Inc.	Adj.		42 x 18 x 20	Opt.	Blk. Knit	150	2495.00 Each
	TC Sub 1	Powered Subwoof.	15					W	12-100 +0,-3		300 Inc.	Adj.		23 x 18 x 20	Opt.	Blk. Knit	110	1795.00 Each
	TC Sub 2	Powered Subwoof.	12					W	20-100 +0,-3		300 Inc.	Adj.		20 x 15 x 20	Opt.	Blk. Knit	90	1495.00 Each
	TC 3	Coaxial; Dynamic	6			1	Dome		50-19 ±3	87	50	3.5k	6/4	14 x 9 x 10	Opt.	Blk. Knit	23	995.00 Pair
TDL	Near field Monitor	Ported	5			½	Cone/ Dome		50-20	88	15	5k	8/	11 x 7 x 7	Opt., Wood	Opt.	7	250.00 Pair
	RTL1	Trans. Line	6¾			1	Dome		45-20	87	20	3k		15 x 8 x 9	Opt., Wood	Opt.	18	400.00 Pair
	RTL2	Trans. Line	6¾			1	Dome		40-20	87	20	3k		28 x 8 x 9	Opt., Wood	Opt.	26	600.00 Pair
	RTL3	Trans. Line	(2)6¾			1	Dome		35-20	90	20	3k		34 x 8 x 15	Opt., Wood	Opt.	46	900.00 Pair
	Studio 1m	Trans. Line	6½			1	Dome		28-20	86	30	2k	8/	30 x 9 x 13	Opt., Wood	Opt.	50	2000.00 Pair
	Studio 3	Trans. Line	(2)8			1	Dome		20-20	87	30	3k	8/4	37 x 12 x 16	Opt., Wood Ven.	Opt., Knit	59	3000.00 Pair
(Continued)	Studio 4	Trans. Line	12x 8¼	6	Cone	1	Dome		19-20	87	40	300,3.5k	8/4	43 x 12 x 17	Opt., Wood Ven.	Opt., Knit	66	4000.00 Pair

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TDL (Continued)	Monitor	Trans. Line	12x 8¼	6	Cone	1,¾	Domes		18-35	87	40	300,3.5k, 13k	8/4	45 x 12 x 19	Opt., Wood Ven.	Opt., Knit	103	6000.00 Pair
	Reference Standard	Trans. Line	(2) 12x 8¼	(2)6	Cones	(2)1, ¾	Domes		16-35	87	50	200,3.5k, 13k	8/4	48 x 22 x 20	Opt., Wood Ven.	Opt., Knit	154	10,000. Pair
TEAC	S-200	Bass Ref.	4⅝			9¾	Dome		80-20				6/	6 x 9 x 7	Oil. Mahog.	Gray Knit	5	249.00 Pair
	SW-1		5⅛											5 x 17 x 12	Wal.		18	240.00 Each
	LS-X20		5⅞											11 x 6 x 5	Blk.	Blk. Mesh	5	200.00 Pair
	LS-X10		4⅝												Blk.	Blk. Mesh	4	140.00 Pair
TERP-SICHORE	Landes Monitor	Tuned Port	7½				Ribbon		45-24 ±2	94	10	300,2.4k	6/3	8 x 10 x 16	Opt.	Blk. Knit	19	750.00 Pair
	Landes SSS Monitor	Tuned Port	5½			1	Dome		55-20 ±3	91	10	2.4k	6/3	7 x 10 x 12	Opt.	Blk. Knit	12	375.00 Pair
	Van Arsdale	Tuned Port & Trans. Line	8	4	Cone	1	Dome		32-20 ±2	91	100		8/4		Opt.	Blk. Knit	180	3250.00 Pair
	1 Subwoofer	Folded Horn Subwoof.	10						28-250	91	200		6/3	14 x 16 x 25	Opt.	Blk. Knit	40	600.00 Each
THIEL	SCS	Bass Ref.	6½			1	Dome	No	64-20 ±3	87	40	4k	4/3.5	16 x 8 x 9	Opt., Wood	Blk. Foam	23	1350.00 Pair
	CS.5	Bass Ref.	6½			1	Dome	No	55-20 ±3	88	30	3k		32 x 8 x 11	Opt., Wood	Blk. Cloth		1400.00 Pair
	CS1.5	Pas. Rad.	6½			1	Dome	No	42-22 ±3	86	50	3k	4/3	33 x 8 x 11	Opt., Wood	Blk. Cloth	42	1990.00 Pair
	CS2 2	Pas. Rad.	8	3	Cone	1	Dome	No	35-20 ±2	86	50	800,3k	4/3	42 x 12 x 13	Opt., Wood	Blk. Cloth	70	2750.00 Pair
	CS3.6	Pas. Rad.	10	4½	Cone	1	Dome	No	29-20 ±1.5	86	100	400,3k	4/2.5	48 x 12 x 17	Opt., Wood	Blk. Cloth	107	3900.00 Pair
	CS7	Pas. Rad.	12	6½,3	Cones	1	Dome	No	25-18 ±1.5	87	100	130,1k,3k	3/2.2	55 x 14 x 19	Opt., Wood	Blk. Cloth	180	7800.00 Pair
	CS5i	Pas. Rad.	(3)8	5,2	Cone, Dome	1	Dome	No	25-20 ±1	87	100	50,400, 1k,3k	3/2	64 x 13 x 17	Opt., Wood	Blk. Cloth	180	12,300. Pair
TOBY	System 93	Sat. & Subwoof.	10	6½	Cone	1	Dome		35-20 ±3	87	30	100,1.8k	6/4	Three Pieces	Opt.	Blk. Knit		995.00 Sys.
	Six Sat	Sat. & Subwoof.	10	6½	Cone	¾	Cone		35-15 ±3	87	30	100,3k	6/4	Three Pieces	Blk. Epoxy	Blk. Knit		750.00 Sys.
	D-61	Bass Ref.	8			1	Dome		35-20 ±3	87	30	2.5k	8/6	37 x 14 x 11	Opt.	Blk. Knit		695.00 Pair
	D-28	Bass Ref.	6½			1	Dome		40-20 ±3	86	30	1.8k	6/4	33 x 10 x 7	Opt.	Blk. Knit		595.00 Pair
	D-7	Sealed	6½			¾	Cone		70-18 ±4	87	30	3k	6/4	14 x 9 x 9	Oil. Oak	Blk. Knit		240.00 Pair
TOTAL MEDIA SYSTEMS	TMS-8.5	Tuned Port	8	2	Dome	2	Ribbon	No	36-27 ±2	90	50	600,6.5k	8/6	11 x 13 x 42	Blk. Ash	Blk. Knit	53	2700.00 Pair
	TMS-8.5C	Ctr. Ch.	8	2	Dome	2	Ribbon	No	36-27 ±2	90	50	650,6.5k	8/6	11 x 11 x 43	Blk. Ash	Blk. Knit	55	1350.00 Each
	TMS-SC200BP	Dipolar Surround	8	(2)4	Cones	(2)1	Domes	No	36-22 ±2	90	50	200,1.5k	4/3	24 x 14 x 8	Blk. Ash	Blk. Knit	42	1350.00 Each
TOTEM	Rokk	Bass Ref.	5			1	Dome		50-20 ±2	88	20	3.2k	4/4	15 x 6 x 10	Opt., Wood		11	895.00 Pair
	1	Bass Ref.	6½			1	Dome		50-20 ±3	87	15	2.7k	4/4	13 x 7 x 9	Opt., Wood		9	1595.00 Pair
	1-BW (bi-wired)	Bass Ref.	6½			1	Dome		50-20 ±3	87	15	2.7k	4/4	13 x 7 x 9	Opt., Wood		9	1795.00 Pair
	Tott	Bass Ref.	5			1	Dome		50-20 ±5	85	30	3.5k	8/5	11 x 6 x 9	Opt., Wood		8	995.00 Pair
	MANI-2	Bass Ref.	(2)8			1	Dome		27-20 ±3	85	50	4k	4/4	17 x 9 x 12	Opt., Wood		22	3995.00 Pair
TOWNSHEND AUDIO	Sir Galahad	Vented	(6)6			(9)	Leaf		18-25 ±6	95	10	6.5k	6/5	16 x 19 x 63	Charc.	Blk. Knit	350	19,000. Pair
	Sir Lancelot	Vented	(4)6			(6)	Leaf		18-25 ±6	93	10	6.5k	9/8	16 x 19 x 47	Charc.	Blk. Knit	250	16,000. Pair
	Glastenbury	Vented	6			(1)	Leaf		23-25 ±6	84	10	6.5k	9/8	11 x 19 x 36	Charc.	Blk. Knit	110	6000.00 Pair
TRIAD SPEAKERS	THX InWall LCR/4	Home Th.; In-Wall Front Ch.; Sealed		(2)5½		1¼	Dome		100-20 ±2	90	75	2.6k	4/3	19 x 11 x 4	Paint	Mtl.	22	
	THX LCR/6	Home Th.; In-Wall/In-Room Front Ch.; Sealed		(2)5½		1¼	Dome		100-20 ±2	90	75	2.6k	4/3	19 x 11 x 6	Paint	Mtl.	35	
	THX InRoom LCR	Home Th.; Front Ch.; Sealed		(2)5½		1¼	Dome		100-20 ±2	90	75	2.6k	4/3	16 x 9 x 6	Opt.	Blk. Mtl.	30	
	THX InWall Surround	THX; In-Wall Surround; Sealed		(2)5½		(2)1¼	Domes		85-8 ±3	85	50	2.6k	4/3	14 x 14 x 4	Paint	Mtl.	20	
	THX InWall Woofer	THX; In-Wall Woofer; Sealed	(2)10						35-80 ±3	85	200	80	4/3	19 x 14 x 12	Paint	Mtl.	45	
	THX OnWall Surround	THX; On-Wall Surround; Sealed		5½		(2)1¼	Domes		85-8 ±3	85	50	2.6k	4/3	14 x 14 x 5	Paint	Mtl.	20	
	THX InRoom Woofer	THX; Woofer	(2)10						35-80 ±3	85	200	80	4/3	18 x 20 x 18	Paint/ Gran.	Blk. Cloth	70	
	InWall HT Bronze	In-Wall; Sealed Sat.		4½		¾	Dome		110-20 ±3	87	35	2.5k	4/3	11 x 7 x 4	Paint	Opt.	7	
	InWall HT Silver	In-Wall; Sealed Sat.		5½		1	Dome		100-20 ±2.5	89	35	2.4k	8/6	12 x 8 x 4	Paint	Opt.	9	
	InWall HT Gold	In-Wall; Sealed Sat.		7		1¼	Dome		72-20 ±2	91	35	2.3k	4/3	19 x 11 x 4	Paint	Opt.	14	
	InWall Omni	In-Wall; Ported Sat.		5¾		2¼	Cone		85-16 ±3	87	35	2.8k	8/6	12 x 8 x 4	Paint	Opt.	8	
	InWall Thunder Bronze/4	In-Wall; Sealed Servo Subwoof.	10					W	20-180 +0,-3 (Adj.)	90	150 Inc.	50-180 (Adj.)	8/6	19 x 14 x 4	Paint	Mtl.	35 Sys.	
	InWall Thunder Bronze/6	In-Wall; Sealed Servo Subwoof.	10					W	20-180 +0,-3 (Adj.)	90	150 Inc.	50-180 (Adj.)	8/6	19 x 14 x 6	Paint	Opt.	35 Sys.	
	InWall Thunder Silver/4	Dual Encl.; In-Wall; Sealed Servo Subwoof.	(2)8					W	20-180 +0,-3 (Adj.)	88	250 Inc.	50-180 (Adj.)	4/3	19 x 14 x 4	Paint	Mtl.	50 Sys.	
	InWall Thunder Silver/6	Dual Encl.; In-Wall; Servo Subwoof.	(2)8					W	20-180 +0,-3 (Adj.)	88	250 Inc.	50-180 (Adj.)	4/3	14 x 14 x 6	Paint	Opt.	48 Sys.	

(Continued)

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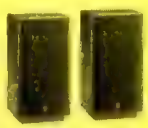
"Best Buy" 20" Color Stereo TV

$444

SONY
MHCC55
5 Disc CD Auto Reverse, Dubbing Cassette, HiFi Shelf System



$555

BOSE
AM-5
3 pc. Satellite Subwoofer Loudspeakers

$666

aiwa
HDV2000
World's Only Audio/Video DAT Recorder

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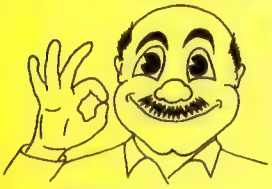

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KEF Concept 90
•Employs a 6 1/2" Uni-Q Driver with a coincident 3/4" tweeter.
The 90's reflex loaded bass system delivers a solid low end with a fast transient attack.WHITE only.

Orig $380
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$179

JBL SC305 Dual 5 1/4" drivers & 1/2" dome tweeter	CALL
Audio Source VS One Dual 4" drivers w/1" dome	$59
Celestion CSC Dual 3 1/2" drivers w/1" tweeter	CALL
Canton AV500 Dual 4.5" drivers w/1" dome tweeter	CALL
Monitor Audio CC200 Dual 4.5" drivers w/3/4" tweeter	CALL

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Equalizers • Amplifiers • Speakers • Processors

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a/d/s/ M30
Reference Monitor
• 1" Copolymer dome tweeter
• Dual 6" copolymer midrange
• Dual 10" copolymer woofers
• Freq. Resp: 20 - 22,000Hz
• 91 dB sensitivity• 56" high! • 300lbs/pr

ORIG. $8000
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a/d/s/ Sat 6 2-Way bookshelf speaker system with 6" drivers	$499
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JBL SPEAKER SALE

JBL J2050 2-Way bookshelf speaker system	$79
JBL LX500 2-Way bookshelf speaker system	$379
JBL PS120 12" Powered home subwoofer	$469
JBL PS100 10" Powered home subwoofer	CALL
JBL L3 3-Way floorstanding tower speaker	FOR
JBL L5 3-Way floorstanding tower speaker	OUR
JBL L7 Reference 4-way tower speaker	LOW
JBL Pro 8 2-way monitor w/8" woofers	PRICE
JBL PRO III AND PRO III PLUS	CALL

MINI SYSTEMS

JVC MXC33
• 6+1 CD changer • Remote control
• Dual Cassette deck
• AM/FM digital tuner
• 3-Mode live surround **CALL**

Aiwa NSX5200 AM/FM cassette w/3-CD changer	CALL
Denon NS1 Dolby® Pro Logic surround system	CALL
JVC UXC7B Micro systemwith remote control	NEW
Kenwood UD700M Mini system with CD changer	$799
Panasonic • Technics • Denon • Sony • Kenwood • B&O	

Call For Brands And Models Not Listed

VCRS • LASER DISC PLAYERS

JVC HRVP606U 4Hd Hi-Fi with VCR Plus+	$329
Sharp VCH98U 8Hd Hi-Fi with jog shuttle	CALL
JVC HRVP700U 4Hd Hi Fi w/flying erase head	$369
Panasonic PV4462 4Hd Hi-Fi with remote	CALL
JVC HRS6900U S-VHS 4Hd Hi-Fi jog shuttle	$579
Brand Name Laser Disc Player with remote	$379
Panasonic LX600 Auto reverse with remote	$529
Panasonic LX900 Auto reverse w/special effect	CALL
Brand Name Laser Disc Player with auto reverse	$449

PERSONAL STEREO

JVC XLP40 1-Bit portable CD player random/repeat	$109
Panasonic SLS170 MASH 1-Bit portable CD player	$89
Panasonic SLPH2 Stero clock radiowith CD player	$199
Brand Name Car Disc player with DC adaptor	$199
Panasonic RXDT680 3-Piece AM/FM/cass/CD	CALL
Sharp WQCH600 6+1 CDportable stereo w/cassette	$179
Brand Name Portable 3-pieceAM/FM cass w/6-disc	$199
Brand Name Personal CD player with car kit	$129
Sanyo SPT1000 Personal am/fm cass w/pedometer	$49.95
JVC RCQW33 Remote portable CD/radio	CALL

PRO LOGIC RECEIVERS

Technics SAGX550
Dolby® Pro Logic Receiver
• 75W/ch x 3 for left/right/center
• Center/RR level control w/variable delay
• Learning A/V remote control
• 30W/ch for rear

ORIG. $399
SPECIAL PRICE
$269

Sherwood RV6030R 105W Pro Logic receiver	CALL
JVC RX715VTN Dolby® Pro Logic surround receiver	CALL
Philips FR910,FR920, FR930 Receivers in Stock!	NEW

Call For Brands Not Listed

CAMCORDERS/EDITORS/SWITCHERS

Canon L2 Hi 8 15X zoom RC time code and more	CALL
Canon UCS5 Hi8 12X zoom low lux stereo zoom	FOR
Brand Name Hi8 Hi-Fi 16X zoom EIS	NEW
JVC GRSZ7 NEW S-VHSC Camcorder	LOW
Brand Name 8mm Hi Fi with built-in wide angle	PRICE
JVC JXSV55 A/V mixer w/wipes and fades	$349
JVC JXS300 Audio/video switcher w/remote	CALL
JVC JXS700 A/V switcher w/S-VHS and remote	FOR
Panasonic WJAVE7 A/V mixer w/TBC P-I-P	PRICE

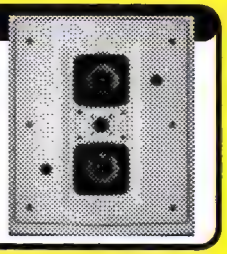
IN-WALL SPEAKERS

JBL S-4 2-Way 6 1/4" woofer, 1" titanium tweeter	$199
Orion SolusID6 2-Way with 6" woofer Orig $580	$329
Orion Solus ID8 2-Way with 8" woofer Orig $750	$399
Niles 76 Round In-wall or ceiling mount speakers	CALL
B&W CWM5 High End 2-Way in-wall speaker system	CALL
Altec Lansing ITW260 In-wall subwoofer dual 6"	$178pr
Advent A1042 Gallery Series in-wall speaker system	CALL
Canton In wall6, In wall9, Inwall speakers	CALL
Niles 100, Niles 200, Niles 300	CALL
Brand Name 2-Way in-wall speaker system	$99pr

ON-WALL SPEAKERS

Sonance SoundFrame 400
On-Wall Speakers
• Vented system, vertical Woofer Tweeter Woofer configuration with central dome tweeter
• 1" Sonance soft dome tweeter
• Dual 4" polypropylene cone, butyl edge, long throw woofer
• 5-90W power handling
• White cloth or metal grilles Excellent for Surround Sound!!

Orig. $500
NOW ONLY
$199pr



TELEVISIONS

Brand Name 26" Stereo remote TV with P-I-P	$479
Brand Name 35" Stereo remote TV with P-I-P	$1249
Brand Name 31" Stereo remoteTV with P-I-P	$889
JVC NV55BX4 55" 16:9 aspect ProLogic	CALL
Brand Name 46" High resolution TV w/remote	$1799
Brand Name 60" High resolution TV w/remote	$2800
JVC C13CL3 13" TV w/on-screen & remote	$199
Brand Name 20" TV/VCR combo w/remote	$489

CALL FOR MODELS AND BRANDS NOT LISTED

LIMITED QUANTITIES

PRICE BREAK

Hughes AK500 *SRS*
- Basically, a stereo enhancement system that simulates 3D/full surround sound
- If used with tape recordings, the tape is permenantly printed as a 3D mix...Astounding

NOW ONLY Orig. $199 **$69**

Hughes AK100 SRS Orig $479
- Same As AK500 also incorporates 3D light display and all discrete circuitry.

NOW ONLY **$229**

SUB/SATELLITE SYSTEM

Atlantic Technology Pattern 100 *Powered 3-Piece Speaker System*
- 3-Line, 1 high level input
- Rotating dual enclosure satellites
- Patented bass contouring circuit
- Dual 6 1/2" woofers

Orig. $549 **$249**

SPECIAL PURCHASE

Aiwa AD-F810 *Cassette Deck*
- 2-Motor drive mechanism
- Bias fine adjustor normal/Cr02
- Dolby® B/C noise reduction
- Dolby® HX Pro
- Remote control

NOW ONLY Orig. $399 **$239**

SPECIAL BUYS!!!!!

Boston Acoustics 404V Dual 4" full range drivers	$99
Altec Lansing A66 Dual 6" w/3/4" dome tweeter	CALL
Advent A1062 Focus w/dual 4" full range drivers	CALL
Advent A1020 Black indoor/outdoor speaker	$99
Atlantic Technology 153C, 253C Center channel	CALL
JVC XLZ1050 SuperDigifine CD player Rated #1	$499
Parasound PI20/20 Laser lens cleaner	$12.95
JVC XLMC100 100 Disc CD changer	CALL
Grundig Satellit700 Short wave radio	CALL
Sony RMV11 Universal remote control	$14.95
Aiwa AMD50 Mini Disc player	$399
Technics RSDC10 DCC player with remote control	$359
Brand Name Turntable with cartridge	$79
Recoton W440 Wireless deluxe speaker system	$199
SSI5000 Surround Sound Processor w/remote	CALL
Audio Technica AM600SE Stereo mixer	CALL
Audio Source SS3 II Surround sound processor	$229
Pinnacle PN Sub Ported diaduct subwoofer	$189
Soundcraftsman E440Pro 21 band 3rd octave EQ	$399
B&K AVP2000 A/V preamplifier w/custom memory	CALL
Philips CDC935BK 5-Disc carousel CD changer	CALL
Koss ESP950 Electrostatic stereo headphones	$489
NAD 5060 6-Disc CD changer w/remote control	$249
Brand Name DAT Built-in A/D and D/A converters	$479
Panasonic KCRX100 Check printing accountant	CALL
Panasonic KXF3000 Plain paper fax machine	CALL
Brother Fax Machines and Electronic Labeling	CALL
Bell'oggetti AR703 Metal audio stand	CALL
JBL GTQ100, GTQ200, GTQ400, GTX2, GTX4	CALL
Sherwood XA1100 Car power amplifier	$89
Phase Linear PL2650 6 1/2" graphite coaxial spkr	$69
CodeAlarm Pro1000, Pro3000, Pro7000 & Elite	CALL
Altec Lansing ALC11 Active/passice EQ/crossover	$59
Whistler FULL LINE OF RADARS and ALARMS	CALL
Panamax Max1000 Line conditioner/surge protect	CALL
Target BT1 Tilt and swivel speaker bracket	$29.95
Terk TV10 VHF/UHF TV antenna	$24.95
JVC XN110HF Optical digital cable 3.25 ft.	$19.95
Vantage Point TV Wall/ceiling mount	CALL
Audio Technica MMS337 Multi-media speakers	CALL
Niles SPS4 4-Pair speaker selector	CALL
Atlantic Technology 152PBM, 252PBM Subwoofers	CALL
Cerwin Vega AT8, AT10, AT12, AT15, HT210C	CALL
Celestion 3 2-Way bookshelf speaker	$179
Hafler 945 Preamp tuner	$449
Sennheiser HD580 Circumaural Headphones	CALL
Thorens TD180 3-Speed belt drive turntable	CALL
Perreaux 3400 300W/ch Reference power amp	CALL

ACOUSTIC RESEARCH

AR M2 *Orig $329*
2-Way acoustic suspension bookshelf system • 3/4" soft dome tweeter and 8" mica filled polypropylene cone woofer.

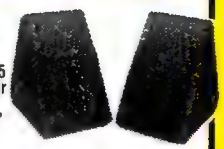
NOW ONLY **$159**

M1 *Orig $279* **$129**
6 1/2" 2-Way bookshelf

M4.5 *Orig $699* **$349**
3-Way tower dual 8" woofers

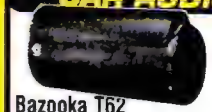
AR POWERED SPEAKERS

AR Partner 570 *Powered Speaker System*
- Fully self-contained powered (35 watts dynamic) 2-way loudspeaker system with highly shielded drive units for TV system capability. 5" long throw woofer and a 1" liquid cooled tweeter. Great for center channel!!



LOW PRICE

CAR AUDIO SPEAKERS



Bazooka T62
- 6 1/2" Bass tube
- 100W power handling
- Durable mesh grille
- Mounting straps

CALL

Phase Linear PLS1200 12" graphite subwoofers	$99.95
JBL 1000GTi 10" sub w/1000W handling	CALL
Pioneer TSA1688II 3-Way 6 1/2" speaker	CALL
Altec Lansing ALS525.1 2-Way 5 1/4" components	CALL
JVC CS5724 2-Way 5x7" car speakers	$89.95

SOUND PROCESSORS

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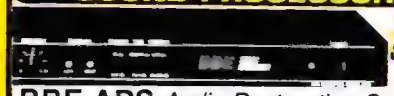

BBE ARS *Audio Restoration System*
- Helps restore the sparkle and clarity & add warmth and natural musicality to digitally recorded material, old LPs and tapes.

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BBE 3012 *Sonic Maximizer For The Car*
- Provides the same technology as the ARS and applies it to the car enviroment

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HEADPHONES

JVC HAD990
- Digital reference phones
- Oxygen free copper wires
- 24K gold plug

$89

Sony MDRV600 Digital stereo headphones	$69
Beyerdynamic DT811 Digital stereo headphones	$189
Grado SR60 Rated #1 Stereo headphone	CALL
Koss PortaPro Collapsible digital phones	$39.95
Sennheizer HD435 Open air stereo headphones	$39.95

SPECIAL BUY

Rockford Fosgate 2060X
2-Channel Car Power Amplifier Orig $199
- 60W x 2 into 2 ohms• 120W x 1 bridged mono into 4 ohms
- MOSFET output •Built-in adj crossover (high/low/full range)

$89

Rockford Fosgate 4060X
2-Channel Car Power Amplifier Orig $299
- 120W x 2 bridged mono into 4 ohms
- 30W x 4 into 4 ohms • MOSFET output • Built-in adj crossover (high/low/full range)

$199

Terk Pi FM9925 *FM Antenna*

- FM Stereo amplified antenna
- Gamma-loop noise reduction
- Non-coinduction circuitry
- Connects to any stereo antenna inputs

Orig. $89 **$39**

Soundstream D60II *Orig $199*

Ideal for applications where space is not a premium, but sonic quality is a must. 30W x 2 (4 ohm), 45W x 2(2 ohm), 80W x 1 (4 ohm)

$119

Soundstream D100II *Orig $319*

This 50W per channel sterEo amp is a flexible "workhorse" amplifier for a wide variety of applications. 50W x 2 (4 ohm), 70W x 2(2 ohm), 120W x 1 (4 ohm) *THD <0.1% 20-20kHz into 4 ohm, S/N Ratio >100dB*

$189

Hafler MSE-88 *Orig $320*

2-Channel Car Power Amplifier
- 76W x 2 into 4 ohms
- MOSFET output
- Trans-nova circuitry
- Gold RCA inputs
- Runs stereo and mono simultaneously

$139

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MANUFACTURER	Model	Application, Design Principle, Enclosure or System Type	Woofer Diameter, Inches	Midrange Diameter, Inches	Midrange Type	Tweeter Diameter, Inches	Tweeter Type	Separate Level Controls? Woofer=W, Midrange=M, Tweeter=T, Supertweeter=ST	Anechoic Frequency Response, Hz to kHz, ±dB	SPL, 1 Watt/1 Meter, dB	Recommended Minimum Amp Power, Watts/Channel	Crossover Frequencies, Hz	Impedance, Ohms: Nominal/Minimum	Dimensions, Inches (To Nearest Inch)	Finish	Grille Color and Material	Weight, Lbs. Each	Price, $
TRIAD SPEAKERS (Continued)	InWall Thunder Gold/4	Dual Encl.; In-Wall; Servo Subwoof.	(2)10					W	20-180 +0,-3 (Adj.)	90	250 Inc.	50-180 (Adj.)	4/3	19 x 14 x 4	Paint	Mtl.	52 Sys.	
	InWall Thunder Gold/6	Dual Encl.; In-Wall; Servo Subwoof.	(2)10					W	20-180 +0,-3 (Adj.)	90	250 Inc.	50-180 (Adj.)	4/3	19 x 14 x 6	Paint	Opt.	52 Sys.	
	InRoom HT Bronze	Sat.		4½		¾	Dome		110-20 ±3	87	35	2.5k	4/3	9 x 5 x 5	Opt.	Blk. Cloth	7	225.00 Each
	InRoom HT Silver	Sat.		5½		1	Dome		100-20 ±2.5	89	35	2.4k	8/6	11 x 6 x 6	Opt.	Blk. Cloth	11	275.00 Each
	InRoom HT Gold	Sat.		7		1¼	Dome		72-20 ±2	91	35	2.3k	4/3	14 x 7 x 7	Opt.	Blk. Cloth	15	375.00 Each
	InRoom Thunder Bronze	Front-Firing Powered Subwoof.	10					W	20-180 +0,-3 (Adj.)	90	150 Inc.	50-180 (Adj.)	4/3	15 x 14 x 13	Opt.	Blk. Cloth	40	750.00 Each
	InRoom Thunder Silver	Side-Firing Powered Subwoof.	(2)8					W	20-180 +0,-3 (Adj.)	88	250 Inc.	50-180 (Adj.)	8/6	16 x 17 x 16	Paint/ Gran.	Blk. Cloth	58	1000.00 Each
	InRoom Thunder Gold	Side-Firing Powered Subwoof.	(2)10					W	20-180 +0,-3 (Adj.)	90	250 Inc.	50-180 (Adj.)	4/3	18 x 19 x 17	Paint/ Gran.	Blk. Cloth	72	1250.00 Each
TSI	Omniflex	Omnidirectional							20-20 ±3	91	50		8/6	22 Dia. x 46	Satin Blk.	Blk. Knit	85	7900.00 Pair
T-TECH	Prestant-I	Subwoof.	(2)15						16-125 ±4	92	80	125	8/3	38 x 23 x 26	Wal.	None	180	5700.00 Pair
	Positiv-I	Sat.	8	5	Cone	1	Dome		125-21 ±4	91	80		8/3	24 x 14 x 11	Wal.	Brn.	180	1800.00 Pair
	Prestant-II	Subwoof.	(2)15						28-100	92	80		4/2	38 x 23 x 26	Wal.	None	180	3500.00 Each
TUBE RESEARCH LABS	GTRS		(3)9.2	6	Cone	1.2				94	300			13 x 22 x 49	Gloss Blk.	Blk.	220	18,000. Pair
ULTRA AUDIO	TS-CT1	Bandpass	(2)10	(2)5	Cones	1	Dome		25-20 ±3	86	50	100,3k	7/3	18 Dia. x 63	Mtl.	Blk. Cloth	175	5900.00 Pair
	TS-CW1	Bandpass Subwoof.	12						20-100 ±3	88	50	Opt.	8/4	18 Dia. x 48	Opt.	None	69	1399.00 Each
	TS-S1	Bass Ref.	6			1	Dome		48-25 ±3	88	50	2.8k	8/4	13 x 8 x 15	Opt.	Blk. Foam	38	1500.00 Each
	TS-1	Bass Ref.	8	2	Dome	1	Dome		35-20 ±3	88	40	500,3k	7/3	14 x 10 x 60	Oak	Blk. Cloth	100	2499.00 Pair
	TS-LCR	Bass Ref.	4½			1	Dome		60-20 ±3	88	40	4k	8/4	11 x 7 x 9	Opt.	Blk. Cloth	19	490.00 Each
UNITY AUDIO	CLA 1	Bass Ref.	10	6½	Cone	1	Dome	No	34-20 ±2	89	40	175,2.2k	8/5	9 x 10 x 44	Oak	Blk. Knit	55	2195.00 Pair
	CLA 3 ED	PARM Loading	(2)7			1	Dome	No	42-20 ±2	90	40	2.2k	5/5	9 x 5 x 38	Opt.	Blk. Knit	31	1050.00 Pair
	Signature 3 ED	PARM Loading	(2)7			1	Dome	No	40-20 ±2	90	40	2.3k	6/5	9 x 5 x 38	Opt.	Blk. Knit	33	1895.00 Pair
	Signature 1 ED	Bass Ref.	11	7	Cone	1½	Dome	No	30-21	90	50	135,2k	8/7	9 x 10 x 43	Opt.	Blk. Knit	68	3295.00 Pair
	Pyramid ED	Bass Ref.	11	7	Cone	1¼	Dome	No	28-22 ±1.5	88	100	135,2.2k	8/7	11 x 11 x 42	Corian	Blk. Knit	90	5600.00 Pair
	PARM ED	Biamp, Sat. & Subwoof.	(2)12	(2)7	Cones	1¼	Dome	No	23-22 ±1	88	(2)100	Adj.	5/5	Five Pieces	Corian	Blk. Knit	400 Sys.	15,000. Sys.
	CCFX	Ctr. Ch. & Rear Ch.		6½	Cone	(2)1	Domes	No	75-20 ±1	89	25	2.7k	6/5	11 x 8 x 7	Blk. Corian	Blk. Knit	22	995.00 Each
	WCFX	Ctr. Ch. & Rear Ch.		6½	Cone	(2)1	Domes	No	78-20 ±2	89	25	2.7k	6/5	13 x 9 x 7	Opt.	Blk. Knit	14	485.00 Each
	CCLA	Ctr. Ch.		6½	Cone	1	Dome	No	78-20 ±2	89	25	2.7k	6/5	13 x 9 x 7	Opt.	Blk. Knit	13	345.00 Each
	The Ambiance	Bipolar Rear Ch.		(2)4	Domes	1	Dome	No	100-20	92	25	8k	6/5	14 x 8 x 3	Opt., Corian	Opt.	15	795.00 Pair
VANDER-STEEN AUDIO	5	Powered, Biamp	(2)12, 7	4½	Cone	1,¾	Domes	SW, ST	22-30 ±3	86	400 Inc., 100 Ext.	100,600, 5k,12k	6/4	14 x 20 x 42	Opt., Wood	Opt., Knit	160	7995.00 Pair
	VCC-1	Coaxial; Ctr. Ch.	6½			1	Dome		150-21 ±3	86	30	3.8k	5/4	12 x 10 x 9	Opt., Wood	Opt., Knit	25	495.00 Each
	1B	Trans. Line	8			1	Dome	T	38-20 ±3	90	20	2.8k	8/6	12 x 10 x 36	Opt., Wood	Opt., Knit	50	695.00 Pair
	2Ce		10,8	4½	Cone	1	Dome	M,T	29-29 ±3	88	40	600,5k	8/4	16 x 10 x 40	Opt., Wood	Opt., Knit	70	1295.00 Pair
	3		10,8	4½	Cone	1	Dome	M,T	26-30 ±3	89	100	500,5k	6/4	16 x 10 x 48	Opt., Wood	Opt., Knit	100	2595.00 Pair
	2W	Powered Inf. Baf. Subwoof.	(3)8					W	26-80 ±3	Adj.	300 Inc.	80		18 x 17 x 18	Opt., Wood	Opt., Knit	90	1250.00 Each w/Amp
VECTOR RESEARCH	VRP-375 Pro-Line	Sat. & Subwoof.	8	3½	Cone	2½	Cone		28-20 ±3	90	25	150,3.5k	6/	Three Pieces	Blk. Vnl.	Blk. Alum. Mesh	26 Sys.	899.95 Sys.
	VRP-575	Sat. & Subwoof.	10	3½	Cone	2½	Dome	M,T	28-20 ±3	90	40		8/	Three Pieces	Blk. Vnl.	Blk. Cloth Mesh	28 Sys.	1099.95 Sys.
	VRP-400C Pro-Line	Sat. & Ctr. Ch.	(2)4			1½	Dome		55-20	87	10		4/	Three Pieces	Blk. Vnl.	Blk. Cloth Mesh	22 Sys.	799.95 Sys.
	VR-3S	Sat. & Subwoof.												Three Pieces				849.95 Sys.
VELODYNE ACOUSTICS	VA-810	Powered Pas. Rad. Subwoof.	8					W	35-85 ±3		30 Inc.	85		15 x 16 x 15	Blk. Vnl.	Blk. Cloth	30	595.00 Each
	VA-1012II	Powered Pas. Rad. Subwoof.	10					W	28-85 ±3		60 Inc.	85		18 x 19 x 18	Blk. Vnl.	Blk. Cloth	40	749.00 Each
	VA-1215	Powered Pas. Rad. Subwoof.	12					W	25-85 ±3	112	200 Inc.	85	6/	21 x 21 x 21	Blk. Vnl.	Blk.	60	999.00 Each w/Amp
	F-1000	Powered Servo Sealed Subwoof.	10					W	20-85 ±3		80 Inc.	85		15 x 15 x 15	Blk. Vnl., Gran.	Blk. Cloth	44	895.00 Each
	F-1200R (w/Remote)	Powered Servo Sealed Subwoof.	12					W	20-85 ±3		100 Inc.	85		17 x 17 x 17	Blk. Vnl., Gran.	Blk. Cloth	55	1095.00 Each
	F-1500R (w/Remote)	Powered Servo Sealed Subwoof.	15					W	18-85 ±3		250 Inc.	85		21 x 21 x 21	Blk. Vnl., Gran.	Blk. Cloth	79	1595.00 Each
	ULD-12 (w/Controller)	Powered Servo Sealed Subwoof.	12					W	18-85 ±3		100 Inc.	85		21 x 16 x 17	Opt., Wood	None	60	1295.00 Each w/Amp
	ULD-15 (w/Controller Amp)	Powered Servo Sealed Subwoof.	15					W	18-85 ±3		400 Inc.	Var.		23 x 17 x 19	Opt., Wood	None	90	1895.00 Each w/Amp

(Continued)

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MANUFACTURER	Model	Application, Design Principle, Enclosure or System Type	Woofer Diameter, Inches	Midrange Diameter, Inches	Midrange Type	Tweeter Diameter, Inches	Tweeter Type	Separate Level Controls? Woofer=W, Midrange=M, Tweeter=T, Supertweeter=ST	Anechoic Frequency Response, Hz to kHz, ±dB	SPL, 1 Watt/1 Meter, dB	Recommended Minimum Amp Power, Watts/Channel	Crossover Frequencies, Hz	Impedance, Ohms: Nominal/Minimum	Dimensions, Inches (To Nearest Inch)	Finish	Grille Color and Material	Weight, Lbs. Each	Price, $
VELODYNE ACOUSTICS (Continued)	ULD-18 (w/Controller Amp)	Powered Sealed Subwoof.	18					W	18-85 ±3		400 Inc.	Var.		31 x 24 x 22	Opt., Wood	None	105	2750.00 Each w/Amp
	ULD-18 THX	THX; Powered Sealed Subwoof.	18						18-85 ±3		400 Inc.			31 x 24 x 22	Opt., Wood	None	105	2995.00 Each w/Amp
	DF661	Bass Ref.	6	6		1	Dome	No	65-20 ±3		75	700,5.5k	6/	19 x 9 x 11	Opt., Blk.	Blk. Knit	40	From 1799.00 Pair
	VHT-1 (w/ remote for sub.)	Home Th.	15, (5)6	(3)6	Cones	(5)1	Domes	SW	18-20 ±2	88	50	85,750, 3k,5k	8/4	Six Pieces	Opt.	Blk. Knit	260 Sys.	5500.00 Sys.
	VHT-2 (w/ remote for sub.)	Home Th.	12, (6)6			(5)1	Domes	SW	20-20 ±2	88	40	85,3k	8/4	Six Pieces	Blk. Vnl.	Blk. Knit	200 Sys.	3000.00 Sys.
VIDEO ACOUSTICS	VA 2200	In-Wall; Bass Ref.; Surround	5½	3½	Cone	1	Cone		90-15 ±6.5	90	20	600,4.5k	/8	15 x 15 x 4		Mtl.	10	549.00 Pair
	VA 2400	In-Wall; Ac. Sus.	6½			¾	Dome		50-20 ±4	86	20	2.2k	/8	21 x 10 x 4		Mtl.	10	329.00 Each
VIDEOTONE	Mini-Max	Inf. Baf.	5¼			1	Dome		70-20 ±5	89	20	3k	8/4	11 x 7 x 7	Blk.	Blk. Knit	10	299.00 Pair
	Preludium	Sealed Box	8			1	Dome		35-25 ±3	89	20	3.5k	8/4	19 x 10 x 9	Oil. Wal.	Blk.	17	599.00 Pair
VMPS	QSO 626	Ported	(2)6½		Cone	1	Dome	T	44-18 +0,-3	92	20	2.5k	4/4	22 x 9 x 12	Oak	Blk.	35	349.00 Each
	QSO 404	Ported	8			1	Dome	T	48-17 +0,-3	90	20	3.5k	8/6	18 x 12 x 9	Oil. Wal.	Blk. Cloth	25	229.00 Each
	Mini Tower IIa	Pas. Rad.	(2)10	5	Cone	(2)1	Dome, Piezo	M,T, ST	28-30 +0,-3	92	20	500,4.5k, 15k	8/6	39 x 12 x 15	Opt., Wood	Blk. Cloth	70	479.00 Each
	Super Tower III	Pas. Rad.	(2)15, 12, (2)10	(4)5	Cones	(4)1, ¾x3	Domes, Ribbon	M,T, ST	17-50 +0,-3	98	20	80,500, 4.5k,15k	8/6	72 x 17 x 19	Opt., Wood	Blk. Cloth	300	5600.00 Pair
	QSO 808	Ported	12	5	Cone	1	Dome	M,T	34-20 ±3	94	20	600,5k	8/6	26 x 15 x 12	Oil. Wal.	Blk. Knit	50	758.00 Pair
	Tower II	Multiband Bass	(3)12	5	Cone	1, (1)	Dome, Piezo	M,T, ST	22-50 ±3	95	20	80,400, 4k,12k	4/4	43 x 15 x 15	Oil. Wal.	Blk. Knit	95	1298.00 Pair
	Tower II Special Edition	Multiband Bass	(3)12	5	Cone	1,2	Dome, Ribbon	M,T, ST	22-50 +0,-3	94	20	80,600, 5k,15k	4/4	15 x 16 x 45	Oak	Blk.	100	1876.00 Pair
	Super Tower/R	Multiband Bass	(2)15, 12	(2)5	Cones	(2)1, (2)2	Domes, Ribbons	M,T, ST	20-50 ±3	96	20	80,400, 4k,12k	4/4	49 x 22 x 17	Oil. Wal.	Blk. Knit	150	1998.00 Pair
	Super Tower/R Special Edition	Multiband Bass	(2)15, 10	(2)5	Cones	(2)1,2	Domes, Ribbon	M,T, ST	20-50 +0,-3	94	20	80,600, 5k,15k	4/4	18 x 18 x 52	Oak	Blk.	175	3400.00 Pair
	Smaller Subwoofer	Pas. Rad.; Subwoof.	12						28-600 ±3	92	20	Var.	8/6	26 x 15 x 16	Oil. Wal.	Blk. Knit	52	359.00 Each
	Original Subwoofer	Pas. Rad.; Subwoof.	12						19-600 ±3	94	20	Var.	8/6	27 x 22 x 17	Oil. Wal.	Blk. Knit	95	459.00 Each
	Larger Subwoofer	Pas. Rad.; Subwoof.	15,12						17-250 ±3	95	20	Var.	4/3	39 x 22 x 17	Oil. Wal.	Blk. Knit	140	649.00 Each
	Dedicated Subwoofer	Pas. Rad.; Subwoof.	(2)12						26-300 +0,-3	92	20	100	8/6	27 x 15 x 16	Oak	Blk.	85	459.00 Each
	Dipole Surround	Dynamic Dipole	(2)6			(2)1	Domes	T	55-18 ±3	88	25	2.3k	4/4	12 x 8 x 7	Blk.	Blk. Cloth	22	349.00 Each
	FF-1	Pas. Rad.	(3)12	(2)5	Cones	(2)1, (1)	Domes, Ribbon	M,T, ST	12-45 ±3	92	25	450,6k,15k	4/4	68 x 15 x 18	Opt.	Blk. Cloth	350	6800.00 Pair
WATER-WORKS ACOUSTICS	Soundpipe One	Indoor/Outdoor; Sealed	5			½	Dome		80-20 ±3	88	10	6k	8/6	13 x 6 x 9	Opt.	Stainless Steel	6	399.00 Pair
	Soundpipe Two	Indoor/Outdoor; Sealed	(2)5			¾	Dome		80-20 ±3	90	10	3k	4/3	22 x 6 x 9	Opt.	Stainless Steel	10	699.00 Pair
	Soundpipe Sub	Indoor/Outdoor; Sealed Subwoof.	10						30-100 ±3	90	10	100	4/3	16 Dia. x 18	Opt.		30	499.00 Each
	Soundrock	Sealed Fbgls. Rock	8			(2)½	Domes		40-25 ±3	90	30	6k	4/3	26 x 21 x 16	Gran.	Gran.	25	499.00 Each
WAVEFORM	Mach 10	Tuned Port	15	(2)6½	Cones	1	Dome, Ribbon	W	28-20 ±1	90	150	150,2k	8/4	20 x 30 x 48	Blk. Gran.	Blk. Knit	180	7500.00 Pair w/Xover
WAVEFRONT ACOUSTICS	Peak One	Sealed	8¾			1⅛	Dome		35-25 ±3	88	30	2k	5.5/ 5.5	10 x 14 x 24	Oil. Wal.	Blk. Cloth	55	4000.00 Pair
	Peak Two	Sealed	(2)8¾			1⅛	Dome		35-25 ±3	90	25	2k	3.2/ 3.2	12 x 14 x 36	Oil. Wal.	Blk. Cloth	80	6000.00 Pair
	Peak One Gold	Sealed	8¾			1⅛	Dome		35-25 ±3	88	30	2k	5.5/ 5.5	10 x 15 x 24	Lacq. Wal.	Blk. Cloth	75	7000.00 Pair
	Peak Two Gold	Sealed	(2)8¾			1⅛	Dome		35-25 ±3	90	25	2k	3.2/ 3.2	12 x 15 x 36	Lacq. Wal.	Blk. Cloth	100	10,000. Pair
	Aspen	Ported	(2)8	(2)6	Cones	¾	Dome		28-27 ±3	86	50	200,4k	8/3	46 x 12 x 19	Varn. Cherry	Blk. Cloth	150	3850.00 Pair
WESTLAKE AUDIO	C-6	Ported	6			¾	Dome		44-20 ±3	86	50	2.3k	6/4	21 x 9 x 11	Blk. Oak	Blk.	30	1900.00 Pair
	C-8	Ported	8	3½	Cone	¾	Dome		42-19 ±3	88	50	500,2k	4/3	41 x 11 x 10	Blk. Oak	Blk.	50	3000.00 Pair
	C-10	Ported	10	3½	Cone	¾	Dome		40-19 ±3	90	50	400,2.4k	4/3	43 x 13 x 12	Blk. Oak	Blk.	70	3500.00 Pair
	C-12	Ported	12	6½	Cone	¾	Dome		38-19 ±3	92	50	400,1.8k	4/2	45 x 16 x 13	Blk. Oak	Blk.	95	5000.00 Pair
	BBSM-4VNF	Ported	(2)4			¾	Dome		60-20 ±3	89	50	1.5k	4/2	20 x 7 x 11	Opt.	Brn.	48	2800.00 Pair
	BBSM-5VNF	Ported	(2)5			1¼	Dome		58-18	90	50	1.2k	4/2	22 x 7 x 12	Opt.	Brn.	52	3000.00 Pair
	BBSM-6VNF	Ported	(2)6	3½	Cone	1	Dome		44-18 ±3	91	50	550,5.5k	4/2	41 x 10 x 14	Opt.	Brn.	85	4500.00 Pair
	BBSM-8VNF	Ported	(2)8	3½	Cone	1	Dome		42-18 ±3	93	50	550,5.5k	4/2	42 x 12 x 16	Opt.	Brn.	120	5500.00 Pair
	BBSM-10VNF	Ported	(2)10	6½	Cone	1¼	Dome		40-16 ±3	95	50	550,4k	4/2	46 x 14 x 19	Opt.	Brn.	165	6500.00 Pair
	BBSM-12VNF	Ported	(2)12	6½	Cone	1¼	Dome		38-16 ±3	96	50	500,3.5k	4/2	47 x 17 x 21	Opt.	Brn.	230	9000.00 Pair
	BBSM-4F	Ported	(2)4			¾	Dome		60-20 ±3	89	50	1.5k	4/2	8 x 15 x 10	Opt.	Brn.	25	2500.00 Pair
	BBSM-6F	Ported	(2)6	3½	Cone	1	Dome		44-18 ±3	91	50	550,5.5k	4/2	10 x 22 x 13	Opt.	Brn.	55	4000.00 Pair
	BBSM-8F	Ported	(2)8	3½	Cone	1	Dome		42-18 ±3	93	50	550,5k	4/2	13 x 26 x 16	Opt.	Brn.	90	5000.00 Pair
	BBSM-10F	Ported	(2)10	6½	Cone	1¼	Dome		40-16 ±3	95	50	600,4k	4/2	16 x 30 x 21	Opt.	Brn.	115	6000.00 Pair
	BBSM-12F	Ported	(2)12	6½	Cone	1¼	Dome		38-16 ±3	96	50	500,4k	4/2	19 x 34 x 23	Opt.	Brn.	160	8500.00 Pair
	BBSM-15F	Ported	(2)15	10	Cone	1	Horn		50-15 ±3	99	50	350,1.6k	4/2	27 x 41 x 25	Opt.	Brn.	345	17,000. Pair
	Tower 12	Ported	(2)12			1	Horn		38-16 ±3	97	50	1.2k	4/3	55 x 27 x 23	Gloss	Blk.	350	25,000. Pair
	TM-3VF	Ported	(2)15	2	Horn	1	Horn		34-16	99	50	800,4.5k	4/2	44 x 34 x 21	Opt.	Opt.	370	26,000. Pair
	TM-3F	Ported	(2)15	2	Horn	1	Horn		34-16 ±3	99	50	800,4.5k	4/2	31 x 44 x 21	Opt.	Opt.	345	25,000. Pair
	HR-1VF	Ported	(2)15	2,10	Horn, Cone	1	Horn		34-16 ±3	99	50	250,1k, 4.5k	4/2	48 x 34 x 21	Opt.	Opt.	375	32,000. Pair
	HR-1F	Ported	(2)15	2,10	Horn, Cone	1	Horn		34-16 ±3	99	50	250,1k, 4.5k	4/2	31 x 44 x 21	Opt.	Opt.	365	31,000. Pair
	HR-7F	Ported	(2)12	10	Cone	1,½	Horns		40-20 ±3	97	50	400,1.8k, 7.5k	4/2	24 x 38 x 18	Opt.	Opt.	185	25,500. Pair
	SM-1F	Ported	(2)18	2,12	Horn, Cone	1,½	Horns		20-20 ±3	101	200	200,800, 3.2k, 10k	4/2	40 x 51 x 33	Opt.	Opt.	550	75,000. Pair w/Xover

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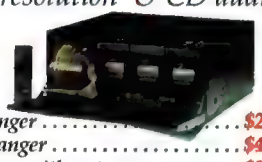

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MANUFACTURER	Model	Application, Design Principle, Enclosure or System Type	Woofer Diameter, Inches	Midrange Diameter, Inches	Midrange Type	Tweeter Diameter, Inches	Tweeter Type	Separate Level Controls? Woofer=W, Midrange=M, Tweeter=T, Supertweeter=ST	Anechoic Frequency Response, Hz to kHz, ±dB	SPL, 1 Watt/1 Meter, dB	Recommended Minimum Amp Power, Watts/Channel	Crossover Frequencies, Hz	Impedance, Ohms: Nominal/Minimum	Dimensions, Inches (To Nearest Inch)	Finish	Grille Color and Material	Weight, Lbs. Each	Price, $
WHARFE-DALE	Modus Cube	Home Th.; Sat.	4							87	10		8/	6 x 6 x 5			4	149.00 Each
	Modus Micro	Home Th., Sat.	4			¾	Dome			86	10		8/	9 x 6 x 5			10	229.00 Pair
	Modus Mini	Home Th.; Pas. Rad.; Sat.	4			¾	Dome			86	10		8/	15 x 6 x 5			12	299.00 Pair
	Modus Centre Cube	Home Th.	4							87	10		8/	6 x 7 x 5			4	99.00 Each
	Modus Centre	Home Th.; Pas. Rad.	(2)4							88	10		8/	6 x 18 x 5			12	229.00 Each
	Modus Sub Base	Subwoof.	(2)7							89			8/	20 x 9 x 14				349.00 Each
WILSON AUDIO SPECIALTIES	Watt 5	Ported	7			1	Dome		55-22	91	30	2.5k		12 x 17 x 14	Opt.	Blk.	65	From 8200.00 Pair
	Watt 3	Ported	6½			1	Dome		55-17	91	50	2.5k		12 x 17 x 14	Opt.	Blk.	60	From 7450.00 Pair
	Puppy 5	Ported Subwoof.	(2)8						28-125	91	50	125		24 x 11 x 16	Opt.	Blk.	95	From 6500.00 Pair
	Puppy 2	Ported Subwoof.	(2)8						28-125	91	50	125		24 x 11 x 16	Opt.	Blk.	80	From 5450.00 Pair
	Whow 3	Ported Subwoof.	15							93		55		16 x 30 x 40	Opt.		Fr. 270	From 9950.00 Each
	X-1/ Grand Slamm	Ported	15,12	(2)6½	Cones	(3)1	Domes		19.3-27	95	25		8/5	16 x 25 x 72	Opt.	Blk.	450	From 64,500. Pair
	WAMM Series 7	Sat. & Subwoof.	18, (2) 9x13	(2)4	Cones	(2)1, (9) 5x5	ES				25			Four Pieces	Opt.	Blk.		125,000. Sys. w/EQ
WIN RESEARCH	SM-10	Tuned Port; Coaxial	8			1¼	Planar		50-25 ±2	90	25	2.7k	6/4	20 x 13 x 11	Blk. Lacq.		50	6500.00 Pair
	SM-8	Tuned Port	8			1½	Planar		45-30 ±2	95	25	1.7k	8/6	20 x 13 x 11	Blk. Lacq.		50	5500.00 Pair
WOLCOTT AUDIO	Omnisphere MDH-2B/2C		(4)6½			1⅛	Dome	T	30-20 ±3	90	20	1.8k	6/3	21 x 21 x 49	Opt., Blk.	Blk. Foam	110	From 4850.00 Pair
YAMAHA	NS-A325	Sat.	3½			¾	Dome		150-22 ±3	87	10	3.5k	6/	8 x 4 x 4	Opt.	Opt., Knit	3	170.00 Pair
	NS-A525	Ac. Sus.	6			¾	Dome		95-20 ±3.5	90	10	3.5k	8/	12 x 8 x 9	Blk. Oak	Gray Knit	8	125.00 Pair
	NS-A635	Ac. Sus.	8	4	Cone	¾	Dome		90-20 ±3.5	91	10	4.2k,13k	8/	16 x 10 x 12	Blk. Oak	Gray Knit	16	175.00 Pair
	NS-A835	Ac. Sus.	12	4	Cone	1	Dome		50-20 ±3.5	92	10	6k,13k	8/	23 x 15 x 14	Blk. Oak	Gray Knit	33	300.00 Pair
	NS-A1235	Ac. Sus.	12	4	Cone	1	Dome		40-20 ±3.5	92	10	600,4k	8/	39 x 15 x 13	Blk. Oak	Gray Knit	44	400.00 Pair
	NS-A2835	Ac. Sus.	(2)8	4	Cone	1	Dome		50-20	92	10	4.2k,9.1k	8/	42 x 11 x 14	Blk.	Blk. Knit	42	499.00 Pair
	NS-10M	Ac. Sus.	7			1⅜	Dome		60-20	90		2k	8/	8 x 15 x 8	Blk. Lacq.	Blk. Knit	13	398.00 Pair
	NS-AC2	Ac. Sus.	(2)5			2	Cone		70-20	90	10		8/	6 x 18 x 6	Blk.	Blk. Knit	6	99.00 Each
	NS-AC85	Ctr. Ch.	(2)4			¾	Dome		70-20 ±3	90	10		8/	5 x 18 x 6	Blk.	Blk. Knit	8	99.00 Each
	NS-AC140	Ac. Sus.; Ctr. Ch.	(2)5¼			1	Dome		60-20	90	10	6k	8/	6 x 19 x 7	Blk.	Blk. Knit	12	149.00 Each
	NS-AC200	Ac. Sus.; Ctr. Ch.	(2)6½			1	Dome		50-20	90	10	6k	8/	8 x 21 x 10	Blk.	Blk. Knit	15	199.00 Each
	NS-AC300	Ac. Sus.; Ctr. Ch.	(2)6½			1	Dome	T	50-20	90	10	6k	8/	8 x 24 x 10	Gloss Blk.	Blk. Knit	24	299.00 Each
	WSX-10	In-Wall	6⅜			1	Dome		50-25	89		2k	6/	13 x 9 x 4	Ivory	Ivory Mtl. Screen	5	400.00 Pair
	NS-E60	Bass Ref.	4						70-20	90	5			7 x 9 x 4	Cream	Cream Knit	3	118.00 Pair
	NS-E80	Bass Ref.; Effects	4			1¼	Cone		90-20 ±3	91			6/	8 x 11 x 3	Wht.	Wht. Knit	4	198.00 Pair
	NS-A90B	Ac. Sus.	4½			2	Cone		120-18	91	5		4/	9 x 9 x 3	Wht. Vnl.	Wht. Knit	4	79.00 Pair
	NS-A95	Ac. Sus.	4½			2	Cone		120-18	91	5		4/	9 x 9 x 3	Blk. Vnl.	Blk. Knit	4	79.00 Pair
	NS-A104	Bass Ref.; Effects	4						60-20 ±3	88	5		6/	12 x 9 x 4	Cream	Cream Knit	4	149.00 Pair
	NS-A202	Bass Ref.; Effects	5			¾	Dome		70-20 ±3	91	10		6/	9 x 12 x 3	Wht.	Wht. Knit	4	198.00 Pair
	NS-AP100	Ac. Sus.; Effects	(2)5, 4¼			2	Cone		70-20	90	10		8/	Three Pieces	Blk.	Blk. Knit	13	149.00 Sys.
	NS-ACW1	TV Stand w/Ctr. Ch. & Bass Ref. Subwoof.	(2)10	6½		1	Dome		25-20 ±3.5	90	10	450,9k	8/	13 x 35 x 25	Blk. Vnl.	Blk. Knit	99	349.00 Each
	YST-M10	Powered Bass Ref.	3½						80-20 ±3			10 Inc.		4 x 9 x 6	Opt.	Opt., Knit	4	99.95 Pair
	YST-SW60	Powered Servo Subwoof.	7					W	25-200	86	50 Inc.			8 x 19 x 14	Blk. Vnl.	Blk. Knit	29	329.00 Each w/Amp
	YST-SW120	Powered Servo Subwoof.	(2)7					W	21-180	90	70 Inc.			8 x 24 x 16	Blk. Vnl.	Blk. Knit	35	499.00 Each w/Amp
	YST-SW200 (w/Remote)	Powered Servo Subwoof.	(2)7					W	20-160 +0,-10		100 Inc.	40-140 (Var.)		9 x 23 x 16	Blk.	Blk. Knit	40	599.00 Each
	YST-SW500 (w/Remote)	Powered Servo Subwoof.	10					W	20-160 +0,-10		120 Inc.	40-140 (Var.)		13 x 17 x 15	Gray	Gray Knit	49	849.00 Each
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YANKEE AUDIO	FPR-72 MkIII	Planar Ribbon	1020 Sq. In.						29-20	88	50	None	3/3	72 x 30 x 3	Opt., Solid Wood	Blk. Knit	135	From 12,000. Pair
	FPR-78	Planar Ribbon	1658 Sq. In.						22-20	88	50	None	4/4	78 x 35 x 3	Opt., Solid Wood	Blk. Knit	225	22,000. Pair
	FPR-III	Planar Ribbon	531 Sq. In.						35-20	88	50	None	3/3	70 x 18 x 3	Opt., Solid Wood	Blk.	100	3500.00 Pair
ZYP	A1	Home Th.; Sealed	5			1	Dome		50-18 ±5	88	20		8/4	9 x 6 x 5	Opt.	Opt., Mtl.	7	From 429.00 Pair

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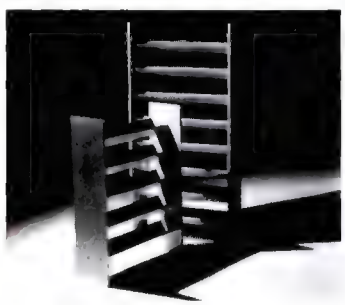

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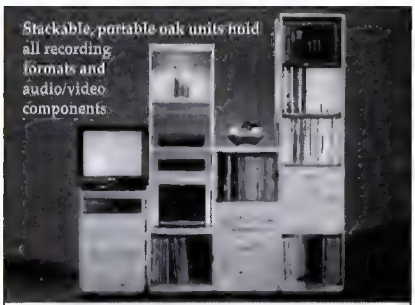

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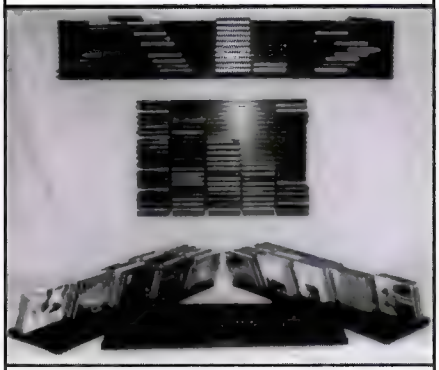

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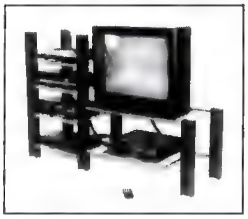

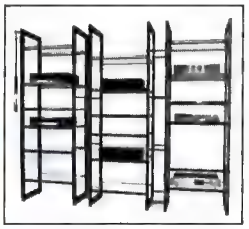

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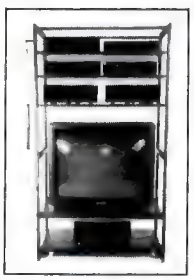

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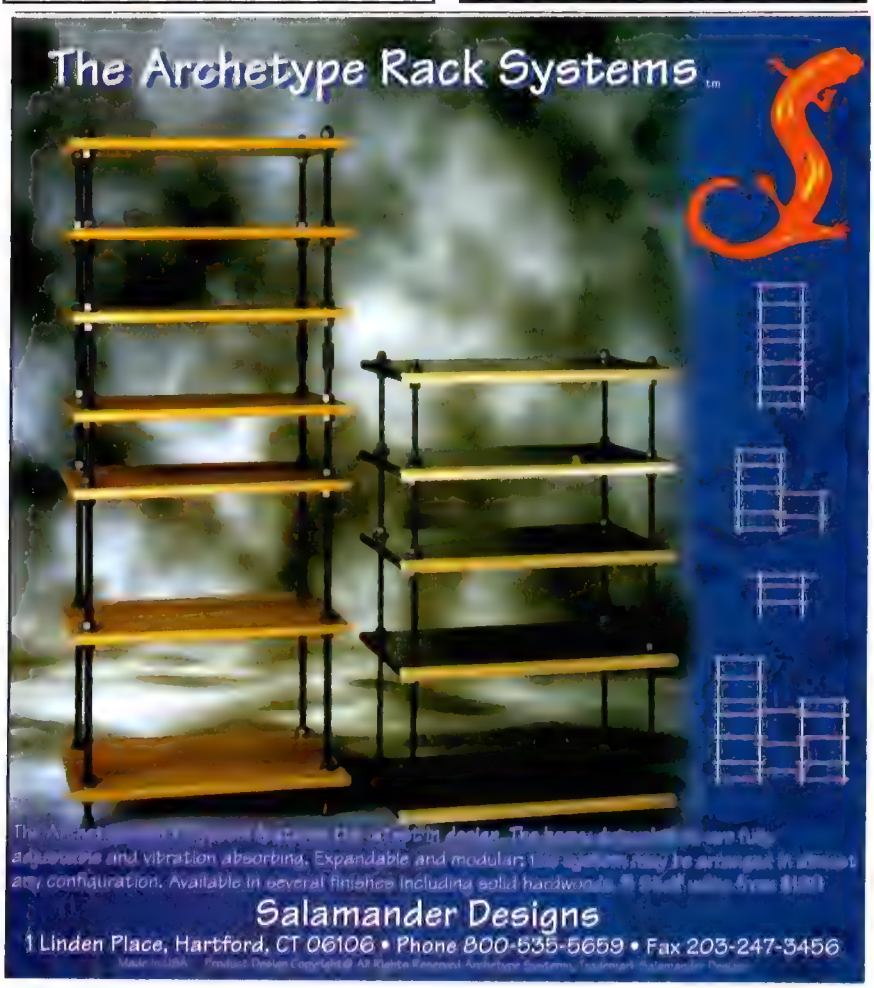

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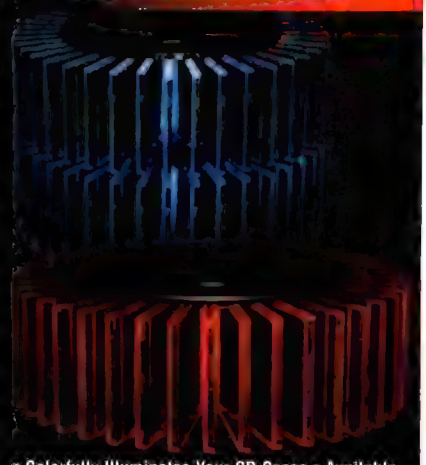

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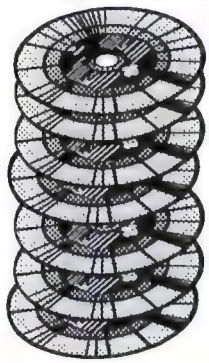

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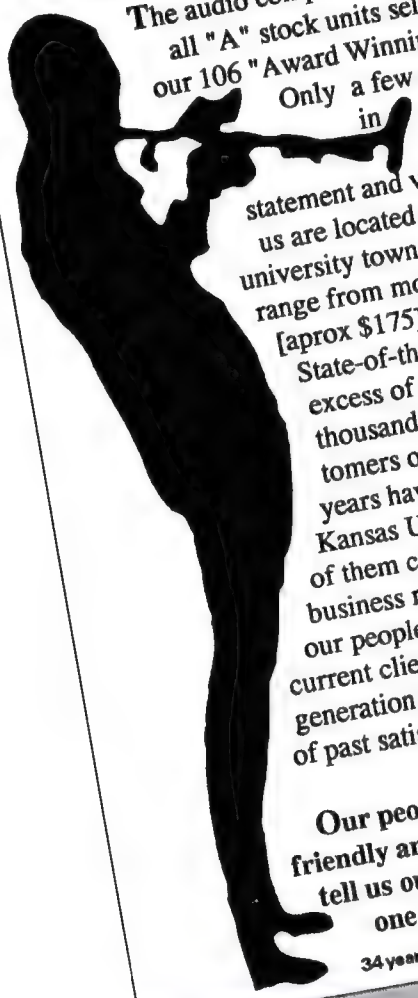

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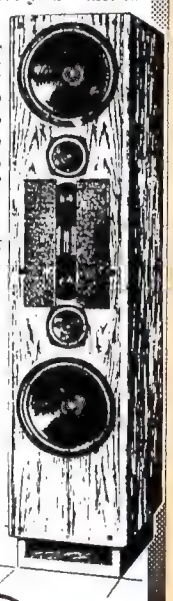

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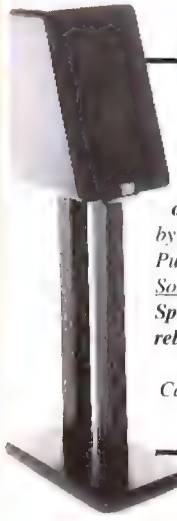

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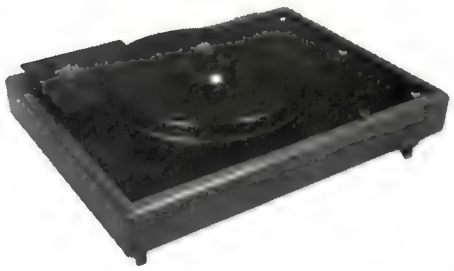

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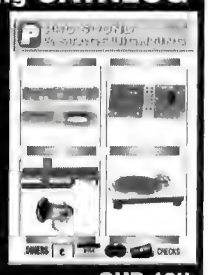

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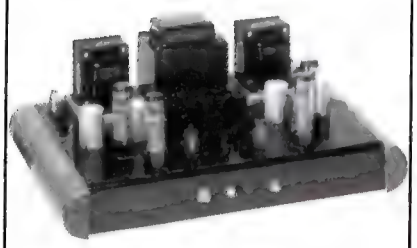

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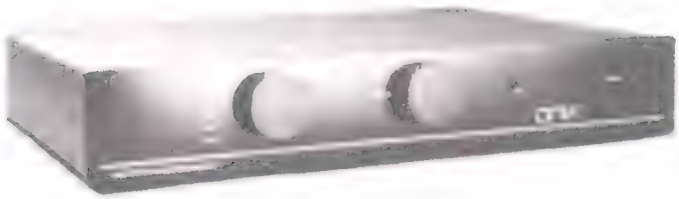

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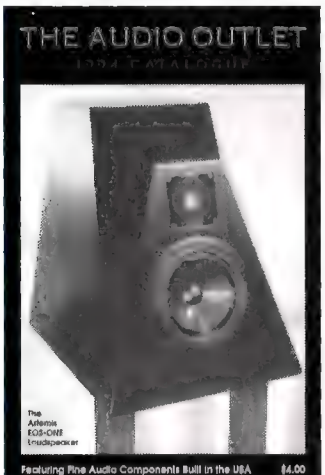

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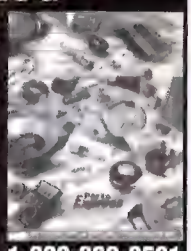

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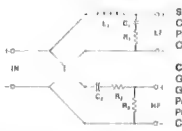

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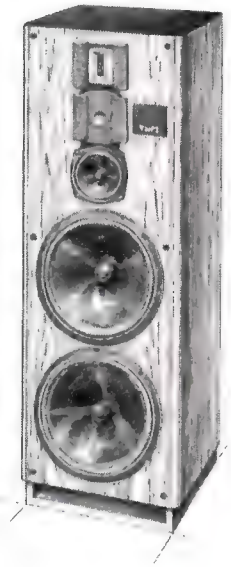

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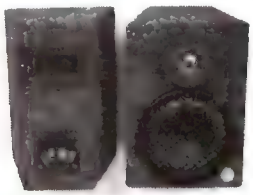

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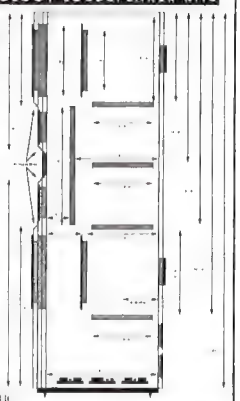

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East Brunswick, N.J. 08816
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Advanced Akustic
7627 Woodside Dr.
Suite 4
Stockton, Cal. 95207
FAX: (209) 477-7934

Advanced Electrodynamic Systems
860 North Cypress St.
Orange, Cal. 92667

Advanced Sound
711 East Magnolia Ave.
Knoxville, Tenn. 37917

Advent
25 Tri-State Intl. Office Ctr.
Suite 400
Lincolnshire, Ill. 60069

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Wellesley, Mass. 02181
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Mahwah, N.J. 07430

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San Leandro, Cal. 94577

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Bridgeport, Conn. 06608

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Milford, Pa. 18337

Altis Audio
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Trenton, N.J. 08629
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American Power and Light
6085 Old Sacramento Rd.
Plymouth, Cal. 95669
FAX: (209) 245-4689

Amrita Audio
P.O. Box 34251
Kansas City, Mo. 64120

Analog Research
2805 Holy Cross
Garland, Tex. 75044

Andante Audio
See Knöll

Anodyne Group
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High Point, N.C. 27262
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2201 South Ridgewood Ave.
Unit 40
Edgewater, Fla. 32141

Apax Marketing
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Pleasanton, Cal. 94566
FAX: (510) 463-8482

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Audible Purity Cable
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Floral Park, N.Y. 11001

Apex Audio
3503 Ryder St.
Santa Clara, Cal. 95051

API
Audio Products Intl.
3641 McNicoll Ave.
Scarborough, Ont.
Canada M1X 1G5
FAX: (416) 321-1500

Apogee Acoustics
35 York Ave.
Randolph, Mass. 02368
FAX: (617) 963-8567

Apogee Sound
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Petaluma, Cal. 94952
FAX: (707) 778-6923

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Benicia, Cal. 94510

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See Mondial

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Los Angeles, Cal. 90036

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Artech Electronics
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Champlain, N.Y. 12919
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Dallas, Tex. 75244

ASB
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Suite 197
Columbia, Md. 21046

ASM Labs
410 East O'Dell St.
Marionville, Mo. 65705

Athena
P.O. Box 210465
San Francisco, Cal. 94121

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Norwood, Mass. 02062

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St. Paul, Minn. 55105

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Suite 618
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Audio Alchemy
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Suite 111
Westlake Village, Cal. 91362
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Audio Artistry
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Apex, N.C. 27502

Audio by Van Alstine
2202 River Hills Dr.
Burnsville, Minn. 55337
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St. Louis, Mo. 63133
FAX: (314) 727-8929

AudioControl
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Mountlake Terrace, Wash. 98043
FAX: (206) 778-3166

Audio Design Associates
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White Plains, N.Y. 10605
FAX: (914) 723-4642

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Anaheim, Cal. 92806
FAX: (714) 632-5393

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Cross Plains, Wisc. 53528
FAX: (608) 798-3359

Audiophile Systems
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Indianapolis, Ind. 46256
FAX: (317) 841-4107

Audio Plus Services
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Plattsburg, N.Y. 12901
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Suite 2593
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Minnetonka, Minn. 55343

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Burlingame, Cal. 94010
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16619 Wikiup Rd.
Ramona, Cal. 92065
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Audire
9576 El Tambor Ave.
Fountain Valley, Cal.
92708
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24981 Calle Arenal
Lake Forest, Cal. 92630
FAX: (714) 588-8172

Aural Symphonics
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Suite A
San Jose, Cal. 95125

Avalon Acoustics
2800-B Wilderness Pl.
Boulder, Colo. 80301
FAX: (303) 440-4396

Avid Dynamics
P.O. Box 192
Marlboro, N.H. 03455
FAX: (603) 352-8461

Avondale Audio
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Hearing

AVS Technologies
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Hwy. South
Montreal, Que.
Canada H9P 2N4

A.W.H.
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Bellport, N.Y. 11713

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ProSystems
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Wheeling, W. Va. 26003
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Canada P0A 1H0
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Gardena, Cal. 90248
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Boulder, Colo. 80301
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1200 Business Center Dr.
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BASF
35 Crosby Dr.
Bedford, Mass. 01730
FAX: (617) 271-0608

Basis Audio
26 Clinton Dr.
Unit 116
Hollis, N.H. 03049

BEL
Brown Electronic Laboratories
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San Jose, Cal. 95132
FAX: (408) 926-3909

Bel Canto Design
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Excelsior, Minn. 55331

Belden Wire & Cable Co.
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Richmond, Ind. 47375

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12430 McCrossin Lane
Potomac, Md. 20854

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Suite 100
San Diego, Cal. 92121
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B & K Components
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Kew Gardens, N.Y. 11418

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Lynnfield, Mass. 01940

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Boulder, Colo. 80301
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Montpelier, Vt. 05602

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San Diego, Cal. 92127
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Canada H4T 1A7

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Jacksonville, Fla. 32244

Philips
One Philips Dr.
Knoxville, Tenn. 37914

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Marietta, Ga. 30062

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101 Sunnyside Blvd.
Plainview, N.Y. 11803
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Pink Triangle
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255 Executive Dr.
Plainview, N.Y. 11803

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Pomona, Cal. 91768
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98110

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Sunrise, Fla. 33351

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Cerritos, Cal. 90701

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95670
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Elgin, Ill. 60123
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Vancouver, Wash. 98661
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Reno, Nev. 89502
FAX: (702) 825-1552

Quintessence Acoustics
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Spring Valley, Cal. 91977
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R

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Fort Worth, Tex. 76102

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San Jose, Cal. 95124
FAX: (408) 377-4911

RBH Sound
4042 Pacific Ave.
Riverdale, Utah 84405
FAX: (801) 399-3700

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RDL Acoustics
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Lake Mary, Fla. 32746

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Springfield, Ill. 62702
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Davie, Fla. 33329
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Staten Island, N.Y. 10301
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Resolution Audio
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Saratoga, Cal. 95070
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Suite K
Oklahoma City, Okla.
73107
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Roberts Architectural Audio
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Suite 107
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Rockport Technologies
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Rockport, Maine 04856
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FAX: (508) 664-4109

Jeff Rowland
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Colorado Springs, Colo.
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S

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Canada K1J 7T7

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Lutz, Fla. 33549

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1859 Intertech Dr.
Fenton, Mo. 63026
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Folsom, Cal. 95630
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Soundtech
P.O. Box 222
Agincourt, Ont.
Canada M1S 3B6
FAX: (416) 321-9231

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Soundwave
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06074

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Rockville, Md. 20855

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Sunnyvale, Cal. 94086
FAX: (408) 738-8524

SpectraScan
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Colorado Springs, Colo.
80907
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1021 Nevada St.
Toledo, Ohio 43605
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Spectrum Dynamics
5824 Cochran Dr.
Bakersfield, Cal. 93309
FAX: (805) 325-0402

Spectrum Energetics
2745 Calle De La Loma
Pleasanton, Cal. 94566
FAX: (510) 846-7995

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Santa Ana, Cal. 92705
FAX: (714) 834-1784

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San Francisco, Cal. 94111

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Suite 106
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Alpharetta, Ga. 30201

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Plainview, N.Y. 11803
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Gardena, Cal. 90247
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StereoStone
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91605
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Hollywood, Fla. 33020

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P.O. Box 5046
Berkeley, Cal. 94705

Sumo
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Suites S & T
Agoura Hills, Cal. 91301

Superior Audio
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Hancock, Mich. 49930
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"We wish to thank Mom; our 3rd grade music teacher; the members of the Academy..."

The Multi-Channel GFA-2535: yet another award-winning amplifier from Adcom.

A pattern appears to be taking shape here: Adcom introduces a new power amplifier, Adcom wins an award. The GFA-535, GFA-555, GFA-555II, GFA-565, and now the GFA-2535 — every single one has earned the immediate praise and plaudits of the industry's most respected authorities...perhaps because Adcom packs more performance and innovative technology into its amplifiers than you'll find in components that cost twice as much or more.

The innovative GFA-2535 is a worthy new standard-bearer. The GFA-2535 is really two GFA-535's in one case, with the flexibility to drive three *or* four channels. With individual level controls for precise control of each amp's volume, it's the ideal foundation for an authentic, ultra-realistic surround-sound theater system, or for a multi-room or multi-speaker audio system.

The Versatility of 3 Channels or 4.

A single switch on the GFA-2535's rear panel lets you select 4-channel operation, or bridge two of the channels for a 3-channel configuration. In the 3-channel mode, the GFA-2535 brings your home theater to life, delivering 200 watts of clean, distortion-free sound to the center channel, and 60 watts to each of the rear channels. Add it to your existing 2-channel amp, and you'll be at the center of a superbly balanced, awesomely powered stage with sound so real, you can practically touch it.

For audio applications, the GFA-2535 in the 4-channel mode acts as a pair of 60 watts-per-channel amps to drive two sets of speakers. With two of the channels bridged, it delivers 60 watts each to a pair of satellites, and 200 watts to a single subwoofer for an incredible display of musical strength so real, you definitely can feel it.

Three channels or four...home theater, home audio...the award-winning Adcom GFA-2535 gives you twice the versatility of ordinary amplifiers...and twice the value that has made Adcom famous.

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CRITICAL ACCLAIM
Paradigm

Over the years critic's have praised the remarkable performance of Paradigm speakers and have hailed them among the very best available! Built on a strong tradition of design excellence Paradigm is now one of the most highly acclaimed speaker brands, with countless rave reviews and numerous Critic's Choice and Grand Prix Awards.

Paradigm continues to advance state-of-the-art design in an unfailing quest for ever more convincing musical and home theater performance. The results speak for themselves... just listen to what these respected reviewers have to say:

"This is a true high end speaker at a quite astonishing price... there's literally nothing else in the market at anywhere near the price... which combine this level of sound quality, accuracy, and wide, smooth frequency response..."

Audio Ideas Guide on the Esprit/BP

"... stunning image... astounding front-to-back layering... performs as well as one would expect from speakers in twice the price range – simply marvelous ... have a listen to these gems."

The Inner Ear Report on the Esprit/BP

"... a degree of mid-to-upper midrange clarity that strips away several veils to reveal a level of inner detail that I must, again, compare to speakers costing more than ten times that of the 5seMk3."

The $ensible Sound on the 5seMk3

Then there is the question of value. This is more than just subjective impression. Real value is based on sound performance and build quality, and Paradigm simply gives you the very best of both! In fact, Paradigm has once again been rated #1 for value in surveys conducted by the trade publication Inside Track*.

So read the critical acclaim, the praise, the plaudits, and listen for yourself... then you will understand why the critic's agree!

**IT Supplier Loyalty Test*

Titan

"Calling this speaker 'Titan' is not as extravagant as one might think - it is truly a giant-sized value."

"... it does such a skillful job... that the listener does not notice that all of the music is coming from the pint-sized Titans."

Stereo Review

"... a match for some speakers that are twice the size (and price)... the frontrunner in this market niche."

"... the Titans... represent real value for money - an ideal first step on the hi-fi ladder."

Australian Hi-Fi

Phantom

"... an amazing level of performance... effectively competes with speakers close to twice its price..."

"... any budding audiophile assembling a system with an under-$1000 budget would be foolish not to audition the Phantom."

Audio Ideas Guide

"The smoothness of the Phantom's frequency response would do justice to speakers at ten times its price... unquestionably an outstanding value."

Stereo Review

"'... this speaker is the best by far!' At this price level, that's remarkable indeed."

"... as good a value as you will find in today's market."

Sound & Vision

3seMkII

"The 3seMkII is a superbly balanced design that combines just about as much accuracy, dynamics and bass extension as you can get at this price."

"... this speaker showed very good neutrality... good depth on choral music, and a quite open sound."

"Percussion and rock music were very dynamic, and the 3seMkII will play quite loud without stress."

Audio Ideas Guide

7seMk3

"The 7seMk3 is obviously an excellent choice... offering performance comparable to many in the $1000 range."

"... nicely quick and silky character from the tweeter... good clarity... excellent soundstaging and depth... natural tone..."

"I also liked what other writers have called 'the ability to boogie', a lively rhythmic presentation that gives rock and jazz music a real impetus."

Audio Ideas Guide

Studio Monitor

"This is a true monitor loudspeaker."

"... a quite notable value among higher priced speakers."

Audio Ideas Guide

"The [Studios] exhibited an open, spacious, clean sound, with excellent soundstaging and powerful bass capacity."

"Does the Studio Monitor meet its goal of keeping up with the big-guy, high-end systems at only half the price? You bet! Check them out for yourself!"

Audio Magazine

Home Theater

"I found the sound of both Titan and Atom based systems very clean and dynamic..."

"The excellent dispersion of all models makes listening well off axis, especially with a centre channel, little problem, with good stereo and surround imaging always apparent."

Audio Ideas Guide

"For the price - or even double - it's hard to beat..."

"... the various combinations of Paradigms sounded very good whichever way we set them up."

Sound & Vision

"BRAVO"

"The Titan would be absolutely fantastic in any role: main, surround, and/or dual-channel center."

"...these speakers offer so much value, it's scary."

"Sonically, the Titans' balance was nearly perfect, and detail was excellent. "

"Their bass was great, too... Power handling in the face of overload was superlative."

"... two audiophile friends... ranked my six finalists in this order (from most favorite to least favorite): Paradigm..."

Paradigm

Sound & Image

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TITAN

Technology can be a wonderful thing. I'm not talking about the down-and-dirty technodes, like injection-molding techniques and the glories of military-spec capacitors. I'm talking about how technology can make our lives better. Consider that only 5 or 10 years ago, you were in serious trouble if you had to buy a small pair of speakers. Only a few of the hundreds available delivered sound that could be honestly characterized as hi-fi, and they were often exorbitantly expensive. We suspected that that just wasn't the case today. So we designed a full-bore comparison, assembling a cast of 20 name-brand speakers with suggested retail prices of $250 or less and pitting them against one another, *mano a mano*, in a fight to the finish. While we noted special applications along the way, our goal was likely your goal: to find which ones sounded the best. Our findings for each speaker follow: procedures, comments (including definitions for terms used in the reviews), and our bottom-line conclusions.

The Paradigm Titan

The Titan, a Canadian entry, looks like your average mini bookshelf speaker. "Average" doesn't belong in any sentence describing its sound, though. Sonically, the Titans' balance was nearly perfect, and detail was excellent. Their bass was great, too, though they did get a little boomy and boxy at very loud listening levels and in some placement configurations. Power handling in the face of overload was superlative. Measurements revealed that the Titan's frequency response dropped down to the benchmark for this group (60 Hz), and its output at 100 Hz was on a par with the higher frequencies – unlike most of its competition, whose overall bass output was usually several decibels below the rest of the spectrum. On-axis, this flatness extended out to 10,000 Hz, after which response increased considerably. Off-axis response was outrageously flat – within ±2.5 dB between 200 and 16,000 Hz! The Titan would be absolutely fantastic in any role: main, surround, and/or dual-channel center. Bravo.

The Bottom Line

Speaker technology has advanced to the point where small, affordable models *should* deliver truly excellent sound. Getting big sound out of small speaker boxes is especially important during the home-theater boom. A home theater asks us to lodge at least four, and preferably six, speakers under our roofs. The standard lineup includes two "main" speakers (the left/right pair that plays music in a basic stereo setup), a center-channel speaker, and two rear "surround" speakers. Some high-end home theaters, particularly those built around a projection TV, employ *two* center speakers – an issue here since the vast majority of inexpensive speakers (excepting most dedicated center-channel speakers) are sold only in pairs. And most bona-fide home theaters also have one or two subwoofers, which produce low bass that's beyond the capabilities of the mains. In any case, if most of those speakers can be small, so much the better. And if they're inexpensive, the entire prospect of building a home theater is that much easier.

Note that a center speaker, which is generally placed on top of a TV set, should be "shielded" or it will interfere with the TV's electronics and distort its picture. This isn't a requirement with front-projection TVs, since their electronics aren't anywhere near the screen, and it might not matter with a rear-projection set either. When in doubt, simply rest an unshielded speaker on top of the set and see what happens. The main speakers need to be shielded only if you plan to place them right next to the set.

Whether you're looking for speakers to serve in a home theater or simply need a pair for listening to music, the requirements really are the same: The speakers must sound accurate and natural. A voice should sound like a voice, whether you're enjoying David Letterman's "new" show, a CD of Eric Clapton's *Unplugged*, or Michelle Pfeiffer in *Batman Returns*; a cannon should sound like a cannon, whether it's punctuating Tchaikovsky's "1812 Overture," John Wayne's *The Alamo*, or an episode of *F. Troop*.

To find out whether these speakers truly were capable of serving our home-entertainment needs, I spent many hours listening to each pair individually and conducted head-to-head comparisons. Finally, I selected six finalists that stood at least a full head – if not head and shoulders – above the rest. Arranged alphabetically, the finalists were the B&W Model 2001, Celestion's Model 1, the KEF K-120, Paradigm's Titan, the Phase Technology Model 335ES, and PSB's Alpha. Then I asked two audiophile friends, whom I'll call Siskel and Ebert, to participate in a top-level shootout. The finalists were arranged in symmetrical pairs on two small tables, wired to a rotary selector, and concealed by a piece of acoustically transparent cloth. Siskel and Ebert listened at leisure, making notes regarding performance in the four subjective categories on independent scorecards, as I followed their commands to switch from one pair to the other.

When they were done, I unveiled the speakers ... and watched their jaws *drop*. Both were flabbergasted to learn that the priciest speaker in the group cost $249 a pair. Siskel thought he'd been comparing models costing $1,000 a pair; Ebert said he'd had no idea that so little cash could buy such terrific sound.

I couldn't agree more. Virtually all of these speakers offer so much value, it's *scary*. From now on, you shouldn't be surprised when a company comes up with a great-sounding speaker at a reasonable price – and there is no good reason to buy a bad-sounding speaker at *any* price.

For the record, Siskel ranked my six finalists in this order (from most favorite to least favorite): Paradigm, PSB, B&W, Celestion, KEF, and Phase Technology. Ebert saw it this way (ditto): Paradigm, PSB, KEF, B&W, Phase Technology, and Celestion.

While many of these speakers would make terrific mains in a home theater, you should definitely pair the set of your choice with a subwoofer if you want to take your system to the next level. While the best of this group had response reaching down to 60 Hz, they all really need help below about 100 Hz if you want to get all of the impact you'd expect out of a topnotch home theater. If your budget prevents you from getting a subwoofer right away, you can always rely on the mains for now and add the sub later. The best speakers in this group are so good, you won't mind the wait.

Tom Nousiane

Home & Studio Recording

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Small near-field loudspeakers often play a crucial role in the making of hit records. What makes a desirable "near-field" monitor? Is one monitor better than another for all applications? Do all recording engineers need starkly accurate monitors or do some prefer artistic coloration? Our extravaganza takes a close look at 14 modern near-field designs and evaluates them blindly, objectively, subjectively, and in comparisons.

Our aim in this ambitious endeavor was to make a real-world working assessment of typical meter bridge mounted speakers using commonly encountered program material. Save for an SPL meter, we will use no test equipment. Domain analysis and impulse graphs cannot substitute for a collection of experienced ears. And, yes, we are quite aware of the non-scientific nature of our test.

The Test

Again, we limited our test to passive two-way designs with 7" or smaller woofers retailing for under $1000. Speakers were positioned behind a 15' wrap-around veil of black grille cloth. Unless otherwise directed by manufacturer's instructions, offset tweeters were placed "in" towards center, grille screens were removed, and cabinets were positioned vertically, on-axis to listener in a 4' equilateral triangle over a Trident 80B console surface.

Test audio was played to assure correct L-R and phase. Pink noise was then generated at -12dB (VU) and the Parasound amplifier adjusted for nominal 88dB SPL ('A' weighted at listening position) with precise image centering. Participants were shown the sweet spot via strips of white tape; each was allowed five minutes per speaker, listening to all musical samples at least once. Average musical levels were measured between 70 and 95dB, with a maximum peak at 102dB (typical near-field studio listening levels).

Our test panel consisted of five audio engineers, four of whom judged blindly. I was the fifth participant, facilitating the set-up of each speaker in a random order. While the majority of my work is divided between classical music production and pro-audio product design, the other participants are involved full-time in the production of mostly contemporary music (pop, urban, etc.). Hence, all conclusions in this roundup are based on our unique experiences, expectations, and sonic requirements. If the participants were, say, all classical music engineers, scoring would certainly have developed somewhat differently.

Panelists were asked to evaluate each speaker using two methods. The first looked at six sonic parameters, scoring between 1 and 10 for each parameter. Half scores were acceptable (e.g., 7½).

1~ Low frequency quality
2~ High frequency quality
3~ Overall accuracy and timbre balance
4~ On-axis imaging
5~ Off-axis imaging
6~ Personal preference, irrespective of other tests

While these six parameters reveal a great deal, they don't allow for subjective assessments. Audio engineers commonly use adjectives like "bright," "thin," or "clear" to describe a speaker. For this reason, our test also included a 2-pole subjective scale based on the findings of acousticians Gabrielsson and Sjogren. Participants circled the number closest to their "feel" of each speaker:

5-4-3-2-1-0-1-2-3-4-5

Soft	Hard
Bright	Dark
Full	Thin
Spacious	Constricted
Clear	Veiled

Acousticians have found that loudspeakers appearing most true to nature are commonly described as "clear, soft (at least not too hard), full, and offering a feeling of space."

Paradigm Mini MkII

The Canadian government has funded a large ongoing research project to learn more about high performance loudspeakers. Paradigm is one beneficiary of this research. And judging from our test results, they have done their homework. Though placing just average in on-axis imaging, four of five panelists scored the Mini MkII as one of the two most overall accurate speakers tested. In HF quality, the Paradigm shared top honors with Audix [$599] and Icon [$995]. And in the rankings of personal preference, Paradigm placed second.

Comments included "Good balance, nice ambiance, needs deeper LF." Subjective ratings placed Paradigm solidly into categories of fullness, clearness, and spaciousness, with moderate softness. Paradigm and KRK [$1095] were the only two speakers tested that received at least three excellent ratings in all six categories. After noting the price, participants agreed that the Paradigm is an outstanding value in a near-field production speaker.

John La Grou

"OUTSTANDING"

"... participants agreed that the Paradigm is an outstanding value in a near-field production speaker."

"...four of five panelists scored the Mini MkII as one of the two most overall accurate speakers tested."

"In HF quality, the Paradigm shared top honors..."

"Comments included 'Good balance, nice ambiance...'"

"Subjective ratings placed Paradigm solidly into categories of fullness, clearness, and spaciousness..."

Paradigm

"SPECTACULAR"

"...this is no ordinary loudspeaker."

"No other speaker I have heard, at or near the price, renders so much authenticity to the music."

I am hard-pressed in recent memory to think of another dynamic loudspeaker which is as convincing as this one."

"At times the music seems to glisten, as if more improvements were made to my audio system than just the speakers."

"Bass performance from the 5seMk3 is nothing short of spectacular."

Paradigm

The Sensible Sound

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In the summer of 1993, a friend whose ears I find to be most trustworthy mentioned to me that the Paradigm 5se was the most transparent and natural dynamic speaker he had ever heard. Hearing this from one who, like me, usually doesn't get aroused by a speaker in a box, I listened to his comments about having experienced sound from an audio system approaching that of life itself, and at concert volume levels from merely ordinary amplifiers when two pairs were used in a stacked configuration. His recounting of this experience had that religious zeal of Coleridge's Ancient Mariner, whose task in life was to tell his tale to anyone who would hear him.

Five months later, AudioStream delivered a pair of the newly released Paradigm Model 5seMk3 speakers to me. The folks at Paradigm had produced an update to the original. Unlike its predecessor, the 5seMk3 is not a small bookshelf speaker, but is instead intended to be floor standing. Like many of the better-quality speakers available today, its construction is both visually and physically superb. The 5seMk3 stands just under 3' tall, and is somewhat slender relative to many of its competitors. It is a two-way design that uses an 8" woofer and a 1" tweeter.

From this modest description, most readers would not be prone to read on, but let me say from the outset, that this is no ordinary loudspeaker. Paradigm's efforts to create a loudspeaker that can be nearly all things to all listeners are largely successful in the Model 5seMk3. I find myself a bit lacking in the ability to bestow the sort of praise this speaker deserves. Those readers who have heard the special qualities of the original 5se will, no doubt, have much to rejoice over in this recent upgrade. Those who have not had that pleasure, or who have become jaded by years of listening to lesser boxes at greater prices, have something of a revelation in store for them. The 5seMk3 is something very special, and it performs its magic in a number of ways.

Perhaps the 5seMk3's most obvious asset is its ability to handle what seems like an infinite amount of power. The manufacturer's specification of 100 watts belies its ability to reproduce rock music well in excess of 105dB effortlessly. A small listening panel bore witness to this, noting that Stevie Ray Vaughn's "Little Wing" sounded as if we were hearing it live at the annual New Orleans Jazz Festival–an outdoor affair held every Spring that brings in hundreds of thousands of visitors, and a host of jazz, rock, and gospel musicians to the Crescent City. This loudspeaker has authority out the wazoo! As volume levels increase the speaker does not change its character: testimony, indeed, to the engineering thought that went into its design. This speaker almost yearns to be played loudly, cogently mesmerizing the listener into turning up that volume dial to the outer limits. One listener remarked that he had never heard another speaker at any reasonable price that was quite as dynamic as the 5seMk3, and I second that. Even at modest listening levels, this Paradigm conveys a musical authority uncommon in all but the most expensive speakers.

But let's get into specifics. Bass performance from the 5seMk3 is nothing short of spectacular. This is not the kind of low-frequency output that one would expect from an enclosure of such meager size. Compared to its predecessor, the Mk3 appears to reach down almost another octave. As a full-range transducer, then, the Mk3 is far more convincing than its predecessor. I should point out here that the Mk3's initial auditioning took place in my larger-than-average living room which can swallow whole and render impotent many a speaker thought to possess much testicular fortitude.

My first thoughts on this--that the speakers may be a bit bottom-heavy in average rooms--were dispelled when the Mk3s were set up in the home where the stacked original 5ses reside. In this more normal listening environment the speaker was no more or less well-composed. It retained its neutral character throughout most of the audio spectrum, further affirming for this reviewer the level of acumen and expertise dedicated to the 5seMk3's design.

Its bass performance points to an attribute that makes this speaker unique. The 5seMk3 absolutely attaches significant new meaning to the use of the word "accurate" in describing any piece of audio gear. So accurate is this speaker that differences between two preamplifiers, for example, that may seem subtle on many other speaker systems are blatant on the 5seMk3. This, for most Musicophiles, is truly a blessing, as it enables the listener to identify sound-quality differences between components readily, and tailor exactly the kind of sound he/she prefers. In my 24 years as an audiophile, there has never been another speaker in my experience that can show these kinds of differences quite so acutely. The quality of bass response down to the speaker's limits are, thus, dependent on associated components' capabilities as they should be, and not a reflection of the speaker's character at all.

I used three different amplifiers with the Paradigms: two Quicksilver MS-190 tube amplifiers (one operating triode, the other pentode), and an Eagle transistor amp in its last edition. I also tried a variety of preamps, CD players, and a turntable that helped me to come to my ultimate conclusions about the 5seMk3's accuracy. Make no mistake about what I am saying here. Down to its bottom limit, this Paradigm speaker offers performance few others can match at its price, while imposing less of its own character on the sound quality one ultimately hears. Those who are familiar with "Follow Me Home" from Dire Straits' *Communiqué*, or the synthesizer that opens "Telegraph Road" from their *Love Over Gold*, will be bowled over by the 5seMk3's ability to articulate so resolutely the delicate changes in both tone and dimension found here. When associated components are capable of producing the extremely transient bass of some recordings, as in many parts of Reference Recording's *Däfos*, the 5seMk3 provides an accurate portrayal of the ambiance surrounding the bass, as well as a lucid representation of the original sound. There is no detectable bloating or overshoot here, only a vividly produced replica of the original "thwack." In this regard, I consider Paradigm's efforts to be most commendable. In a perfect world, this speaker's bass would reach down to 10Hz with no change at all to the way it sounds overall; in the real world Paradigm is offering bass quality that this reviewer has heard heretofore only rarely.

The Mk3's departure from the original 5se is not quite as startling in the midrange, where the original's character was quite good. Although both retain much of the same sweet sonic nature, the Mk3 again shows its ability to impose less of itself on the overall sound than most other speakers I have heard, including the original 5se. I found the original 5se to have a bit more warmth than I like in the upper midrange compared to the Mk3. The Mk3 is electrostatic-like in the ways that I consider the finest electrostatics to set the standards for music reproduction. Here, transients sound especially lifelike, and although some very minor coloration

is apparent in the lower midrange, it is neither distracting nor quite as obvious as one might surmise from this report. This coloration masks rather than exaggerates the lower regions of the human voice, which would be a positive property on many recordings.

I am hard-pressed in recent memory to think of another dynamic loudspeaker which is as convincing as this one. The NEAR 10M I reviewed some months ago, as good as it is, does not approximate the neutrality the 5seMk3 can convey. There is a level of clarity in this speaker that I seldom hear. There is a crispness and a freshness here that adds to its ability to sound totally natural. At times the music seems to glisten, as if more improvements were made to my audio system than just the speakers.

Much like the tonal character that emanates from my Martin Logan CLSs, the Mk3 is smooth and neutral throughout most of the midrange. The Mk3 has a degree of mid-to-upper midrange clarity that strips away several veils to reveal a level of inner detail that I must, again, compare to speakers costing more than ten times that of the 5seMk3. If I can draw an analogy in the computer world, the experience I am trying to convey here would be similar to viewing an extremely complex illustration on a high resolution monitor that graphic artists often use, compared to the same work on a conventional .28 dot pitch monitor administrative types use for word processing. While most of the image one sees on the lesser monitor is quite acceptable, the higher resolution monitor reveals subtle shadings and detail that the lesser monitor cannot reproduce. Much in the same way that better computer monitors can, furthermore, produce a greater degree of focus as the image nears the edges of the screen, the 5seMk3 renders a near-perfect sound stage from left to right, top to bottom, and front to back, if the associated equipment has this capability. One Supertramp recording comes to mind that demonstrates well this unusual ability. At the beginning of the title track of their album, *Even In The Quietest Moments*, the listener hears a bird chirping first to the extreme upper left of the sound stage. The Paradigms offer a very convincing image as the bird appears to move from branch to branch from left to right before it disappears into the far right foreground of the stage. So .convincing is the spatial presentation, that our cat, Bucky, follows the sound across the living room looking upwards for the physical evidence of what he hopes is his next meal.

As the midrange makes its transition into the treble region, the speaker starts to falter. While our small listening panel thought the 5seMk3's treble was very good, several had misgivings about its continuity and extension. By comparison to my Martin Logan CLSs, the 5seMk3 is a little unrefined. It lacks the air and spontaneity of the electrostatics, although it provides some improvement in image localization.

What ultimately piques my disappointment in the 5seMk3's highest frequencies, though, is its lack of high-frequency extension, and its modicum of irritating distortion as the tweeter approaches its upper frequency limits. I experimented with a myriad of speaker placements in the large listening room to find the point at which I could maximize treble performance yet maintain its bass and midrange fluency. I have determined that this minor problem, which shows itself as a papery dryness at frequencies above 14 kHz, is the one area Paradigm needs to work on in its subsequent editions of the Model 5. As it exists, the 5seMk3 will need to he mated with amplifiers that lean toward the liquid side in order to minimize this dryness for the reader to hear the kind of stunning performance this review describes.

A single pair of 5seMk3s performs optimally on the long wall of a decidedly rectangular room. The speakers need to be as far away from side and rear walls as the spouse will permit to negate speaker/room interaction. In my 23' by 19' living room, I found the 5seMk3 sounded best when it sat about 6' away from both the side and rear walls, allowing a distance of 12' between the speakers. The optimum listening position is just short of the imaginary third point of an equilateral triangle. I suggest that using a similar ratio in smaller rooms will afford the listener excellent results.

I also found that by elevating the speaker approximately 7" off the floor, the tweeter is closer to the same plane as the ear, appreciably raising the image height the speakers can produce. Another benefit of raising the speakers is that it decouples the speaker from the floor, and adds another level of clarity to the speakers' bass output. I built stands from materials I bought at my local Home Depot for less than $30.00, which included two pieces of 12 x 9.5 inch particle board, eight 6-inch parsons table legs that were screwed into the bottom of the particle board, and some weather stripping that isolated the speaker from the stand. Adding a little black paint and some sandpaper would make these stands appear as if they came with the speakers. Whether or not the speaker will need these stands depends on individual preferences, of course. Paradigm has provided screw-in receptacles for those who wish to add tiptoes to the speakers.

On their own, a single pair of 5seMk3s can afford the kind of music reproduction that previously has been possible only from speaker systems costing many times their price, but there's more. Earlier in this review, I likened stacked pairs of 5seMk3s to the big Infinities, but this is not altogether true. As impressive as the Infinity IRS Betas can sound in a friend's listening room, I have never heard them provide the level of coherence that flows from the Paradigms with ease. Because stacked Paradigms don't demand the exacting spatial relationship between the woofer tower, and the midrange/tweeter panels to minimize sonic anomalies that often come from the far more expensive Infinities, the Paradigms seem more natural; and because the stacked 5seMk3s actually provide more of a point source their image is never bloated or staggered as I have often heard it sound from the Betas. True, the Betas' bandwidth is somewhat broader, but at a considerable cost. I like to think of stacked Paradigm 5seMk3s as a poor man's IRS Beta. Before the reader writes this off as folly, I invite him to try this exercise himself.

Readers whose audio interests span the last 20 years or more may recall the fad of stacking Advents that raged in the early 70's. I remember visiting a dealer in Florida who had furthered the stacking idea when he introduced a multi-speaker system called the HQD that used a pair of Hartley sub-woofers, two pairs of stacked Quad electrostatics, and a pair of Decca ribbon tweeters. While these attempts at producing better sound by doubling up on speakers have their place in the annals of audio oddities, they don't begin to match what one can hear with stacked Paradigms. If your tastes run toward music at live levels, then be prepared for a real treat when you hear the 5seMk3s in a stacked configuration. Stacking these speakers produces a tall slender column just over 6' high (including the stands), which just isn't very appealing to the eye, and on thick carpeting could cause a bit of a swaying problem. Overcoming these obstacles, though, is well worth it. The net effect of stacking two pairs of the 5seMk3 is an overall enhancement to all of the speaker's greatest strengths. There is one other benefit from stacking this Paradigm that is worth noting, and that is that tweeter performance seems to improve remarkably. While I would like to spend more time on this subject, I realize that few readers would be disposed toward stacking any speakers.

I'll conclude this rather lengthy review with a recommendation to consider strongly the Paradigm 5seMk3. No other speaker I have heard at or near its price renders so much authenticity to the music. Two stacked pairs sound even better. The speakers appear to work well with both tube and transistor amps, although the panel suggests the 5seMk3 is one of the few dynamic speakers that sounds better with tubes. This is an excellent loudspeaker that will provide much improvement to, most listeners' audio systems. At its price the 5seMk3 is a bargain.

SGB

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"CONVINCING"

"... this Paradigm conveys a musical authority uncommon in all but the most expensive speakers."

"... a degree of mid-to-upper midrange clarity that strips away several veils to reveal a level of inner detail that I must, again, compare to speakers costing more than ten times that of the 5seMk3."

"I find myself a bit lacking in the ability to bestow the sort of praise this speaker deserves."

"The 5seMk3 is something very special and it performs its magic in a number of ways."

Paradigm

"EXCELLENT"

"... among the top few models that must be auditioned by anyone shopping in the under-$1000 price range."

"... our listening panel liked the 7seMk3 quite a lot, repeatedly praising its mostly balanced nature: 'pretty well-balanced voices,' 'very clear Ladysmith [Black Mambazo],' and 'nice clarity on male chorus [Turtle Creek Chorale].'"

"... bass extension was surprising: using the Sound & Vision Audio Test CD, there was lots of bass at 32 Hz, with still audible output at 25 Hz!"

"The 7seMk3 is an excellent example of what [Paradigm] can do."

"Overall, the 7seMk3 is a handsome speaker, small enough to fit in fairly tight quarters, and inexpensive enough to fit tight budgets."

Paradigm

7seMk3

Sound & Vision

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Over the years we've had many opportunities to evaluate speakers from Paradigm, and have always been impressed by the level of performance they achieve at low cost. The 7seMk3 is an excellent example of what the company can do. It falls near the middle of the line, at least in terms of price.

The speaker is a relatively modest floor-standing unit, about hip height, and quite narrow. It's finished in black wood-grain vinyl except for its front panel which, as usual with Paradigms, is silver. The Mk3 is a two-way system with a 1-inch fabric dome tweeter and two 6.5-inch clear polypropylene woofers beneath it. Below that is a large port. The rear panel sports dual heavy-duty gold binding posts for bi-wiring.

Overall, the 7seMk3 is a handsome speaker, small enough to fit in fairly tight quarters, and inexpensive enough to fit tight budgets.

Measurements

Figure 1 is made up of a large number of frequency response measurements taken at various angles in an anechoic chamber and combined to create the three average curves shown. The top curve represents the sound going directly from the speaker to someone sitting in the stereo seat, as it's made up of measurements taken on axis and up to 15 degrees off-axis--the "listening window". Reflections from surfaces near the speaker often combine with this direct sound and affect the overall tonal balance; these are shown in the bottom curve, measured 60-75 degrees off axis. The middle curve–30-45 degrees off-axis–indicates the sound radiated into a listening room's reverberant field. In this case, the curves are very well-behaved, showing only a certain roughness in the midrange and a small sag from 1 kHz to 5 kHz. This was noted by our listening panel in several selections–"not entirely smooth," "some mid suck-out on Harry [Connick Jr.] and Patti [Austin]"–but was not deemed very serious. The somewhat elevated low end was also apparent with some music, eliciting the occasional comment on the speaker's fullness or fatness.

The total radiated power in Figure 2, which indicates how the speaker will sound in a real acoustic environment, confirms the earlier curves. The lower curve is the directivity index, and it shows the 7se to be fairly typical of today's point-source speakers, with few problems.

Total harmonic distortion across the spectrum for signals that produce outputs of 90 and 95dB SPL is shown in Figure 3. The solid, 90-dB curve indicates very low distortion; the 95dB measurement shows only a slight increase, which means this speaker should reproduce pop or classical dynamics convincingly. In fact, this is the one major improvement between this version of the speaker and its predecessor, which we reviewed in 1987. On the other hand, the Mk3 is relatively insensitive, measuring 87dB SPL in the anechoic chamber.

Impedance (Figure 4) drops to about 3 ohms in the upper bass, suggesting that these speakers should not be connected in parallel.

Listening Tests

During blind listening tests, using a wide variety of music, our listening panel liked the 7seMk3 quite a lot, repeatedly praising its mostly balanced nature: "pretty well-balanced voices," "very clear Ladysmith [Black Mambazo]," and "nice clarity on male chorus [Turtle Creek Chorale]." The midrange irregularities were noted, as was the slightly prominent bass, but compliments outnumbered criticisms by a considerable margin. And bass extension was surprising: using the Sound & Vision Audio Test CD, there was lots of bass at 32 Hz, with still audible output at 25 Hz!

The Mk3's fidelity rating was 7.7, an excellent result that places the 7seMk3 among the top few models that must be auditioned by anyone shopping in the under-$1000 price range.

Sound & Vision

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It's always interesting to observe the evolution of a speaker, particularly one that we have been impressed with in the past. It was just over four years ago that we tested an earlier version of the Paradigm 11se, then in its Mark 2 version. At the time, we noted small problems in the upper bass and some midrange irregularities, but overall we judged it to be a well-balanced speaker with excellent bass.

The current version is obviously kin of that older model, both in physical appearance and in the measurements. The main difference is a much greater smoothness in the curves, notably through the bass and midrange, and a corresponding increase in favourable comments from our listening panel.

The 11seMk3 is a three-way system in a floor-standing ported enclosure. The box is black woodgrain vinyl, except behind the snap-off grille, where the front panel is Paradigm's trademark silver finish. The speaker is unusually heavy for its size, and rapping the sides produced a thud representative of damping. The rear panel sports dual gold-plated heavy-duty binding posts for biwiring or bi-amping.

Like its predecessor, the 11seMk3 uses a pair of 8-inch woofers with transparent polypropylene cones and rubber surrounds. Beneath them is a large, 4.5-inch port. Where the new model differs is in being a three-way, with a largish (6½ inch) cone midrange and a 1-inch fabric dome tweeter. The addition of the extra driver appears to have paid dividends in the smoothing out of the midrange.

Measurements

Figure 1 shows the frequency response measured in an anechoic chamber. The three curves are each an average of many measurements taken at different positions in the chamber. The top curve is made up of measurements made on axis and within a "listening window" of up to 15 degrees off axis. This generally represents the sound that a listener will hear directly in front of the speaker. The bottom curve consists of measurements made 60 to 75 degrees off axis, representing the sound reflected off room surfaces near the speaker; these often combine with the direct sound to create an overall balance. The middle curve was measured 30 to 45 degrees off axis, and indicates the sound sent into the re-verberant field of the listening room. All three measurements can contribute to the overall balance of sound a listener hears, and so should be as similar as possible.

The total radiated power (Figure 2) combines the measurements, at all angles, representing what will be heard in an average room. The bottom curve is the directivity index, indicating the 11seMk3's dispersion.

A very high level of performance is in all these curves -they're particularly smooth and free of sharp irregularities. The slightly elevated part of the curve at the low end might indicate some heaviness in the bass, but it also contributes to the excellent bass extension: in our listening tests we were able to hear substantial output at 25Hz, and even some at 20Hz. At the other end of the scale, the high-frequency rolloff is a bit steeper than we have sometimes seen (and a bit more than the Mark 2), but that didn't appear to be a problem for our listeners. The very slight sag in the midrange was noted occasionally, but it is within the limits of some of the best speakers we have tested.

In other tests, the sensitivity was measured at a fairly low 85.4dB SPL, which suggests this speaker could do with a hefty amplifier. Nevertheless, the distortion figures when the output is increased from 90 to 95dB SPL hardly change (Figure 3), which indicates the Paradigm can handle lots of power and will be comfortable with wide dynamic peaks. Impedance (Figure 4) drops to 3 ohms at one point in the spectrum, so connecting an extra set in parallel would be inadvisable.

Listening Tests

Using a variety of jazz, rock, and classical recordings, the 11seMk3 was compared in scientifically controlled blind listening tests with other brands of speakers of differing size and price, in which the identity of the speakers being auditioned was concealed. Predictably, our listening panel liked this speaker a lot. What minor problems there were did receive comment–"boomy piano, but pleasant," "piano clear, good; perhaps a bit of coloration"–but overall, favourable comments dominated, "Lovely clarity and openness," "excellent cymbals and bass," "very real," and "fine detail on Ladysmith [Black Mambazo]" were typical reactions. The Paradigm's imaging was also excellent.

With the new 11seMk3, Paradigm has taken an already good speaker and made it better; even "great" wouldn't be out of place in describing the 11seMk3's performance. That's admirable in itself, but that the price in four years has only gone from $1,000 to a very reasonable $1,050 a pair will make this fine product available to a wide audience.

"GREAT"

"A very high level of performance..."

"... excellent bass extension..."

"With the new 11seMk3, Paradigm has taken an already good speaker and made it better; even 'great' wouldn't be out of place in describing the 11seMk3's performance."

"... overall, favourable comments dominated, 'Lovely clarity and openness,' 'excellent cymbals and bass,' 'very real,' and 'fine detail ...' The Paradigm's imaging was also excellent."

"... the Paradigm can handle lots of power..."

"... our listening panel liked this speaker a lot."

Paradigm

"ASTONISHING"

"These are true bipolar radiators."

"... the dynamic capabilities of this speaker are considerable, with powerful bass right down to the lowest pedal notes, and a clean, focused midrange that makes all voices and instruments sound very natural..."

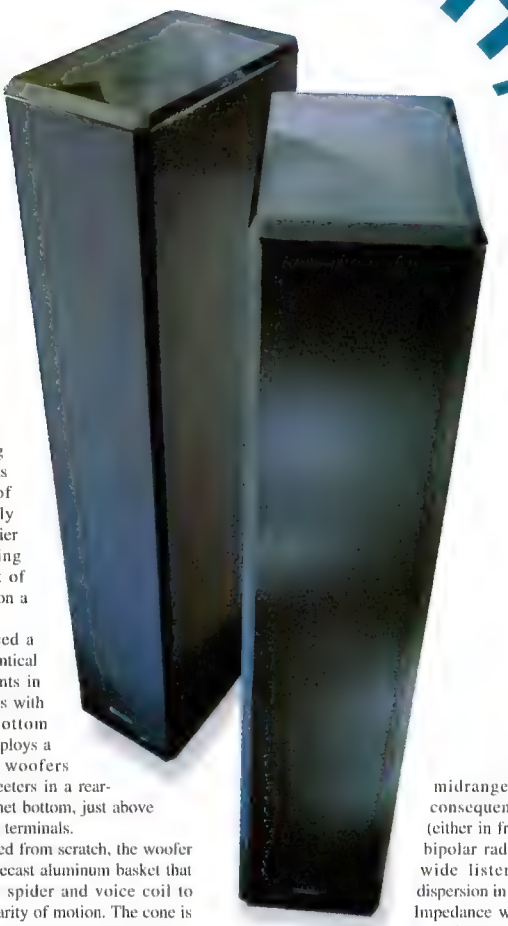
"The tweeter is fast and detailed..."

"... remarkably good... retaining all the virtues of a direct radiating type, while adding extra spaciousness and a very realistic sense of depth without compromising detail or lateral imaging."

"This is a true high end speaker at a quite astonishing price... there's literally nothing else in the market at anywhere near the price... which combine this level of sound quality, accuracy, and wide, smooth frequency response..."

Paradigm

ESPRIT/BP



Audio Ideas Guide

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This Canadian company has been pushing ahead with new technologies in speakers, and is now designing and making all drivers, as well as amplifiers for a new line of powered subwoofers. I recently visited the new automated amplifier assembly line, and saw stuffing equipment that is reminiscent of what I've seen in Japan, though on a much more modest scale.

Now Paradigm has introduced a line of bipolar speakers, with identical front and rear driver complements in tall narrow cloth covered cabinets with shiny piano-black top and bottom plates. The Esprit/BP Bipolar employs a pair of 6½" polypropylene woofers coupled with 1" metal dome tweeters in a rear-ported design, the port near cabinet bottom, just above the gold plated/plastic-nut bi-wire terminals.

Both drivers have been designed from scratch, the woofer having a new heat-sink vented diecast aluminum basket that contributes airflow around the spider and voice coil to improve power handling and linearity of motion. The cone is "mineral filled polypropylene...with synthetic butyl surround" with a "1½" high temperature voice coil on an Apical former". A "focused-field geometry magnetic assembly" contributes to this woofer's accuracy under extreme drive conditions, according to the Paradigm fact sheet.

The 1" tweeter is a "pure aluminum dome with textile suspension" in a "heatsink diecast chassis" with dual magnets and an aluminum voice coil former. It is ferrofluid cooled and damped, with power handling improved by the solid heat conducting front plate and basket. Crossover between the drivers is paralleled to each pair from a network described as being "2nd order electroacoustic at 1.7 kHz" that is phase and frequency corrected.

The enclosure, underneath all the black fabric, is "high-density composite hardboard" with "MDF front and rear baffles, containing internal "critical radial and shelf bracing in a lattice locked configuration" to ensure rigidity and freedom from resonances. Unlike the quite wide M Series bipolar speakers from Mirage, the Esprit/BP has a quite narrow front and back baffle with beveled edges to minimize diffraction.

The Esprit/BP was measured at front for our normal quasi-anechoic curve, this very linear through the midrange and treble, with a tweeter resonance that is well controlled seen at about 15 kHz. Measured in a pair of identical front and back sets (the rear ones displaced down 10dB for clarity, but taken at the same level and microphone position with the speaker turned around), the room curves are very similar, and very smooth with a minor midrange dip around 4 kHz. Above and below response is ±2 dB on both sides from 20 kHz down to about 400 Hz, where it starts to rise moderately. This mid-bass warmth yields to a very smooth deep-bass extension to below 30 Hz. Because these speakers are bipolar, their placement for optimum midrange spaciousness, well out from walls and corners, should smooth out the mid-bass area while retaining the solid deep bass.

A little roughness at 600 off axis can be seen, and is largely the result of front-rear driver interference in the lower midrange especially, and is of no consequence at the listening position (either in front or behind). These are true bipolar radiators and clearly provide a wide listening axis with very good dispersion in front or behind.

Impedance was quite benign, rising to 20 ohms in the midrange, dropping to 4ohms near 200Hz, with a woofer peak of about 13 at 50Hz; the large rear port does not seem to cause any impedance rise. Electrical phase is also quite well controlled, varying over ±45 in the midrange, and very accurate at upper frequencies. The Esprit/BP Bipolar should not pose any problems to an amplifier, and will like plenty of current for best bass performance. With its double-driver complement it is quite efficient.

Listening to this speaker in comparison to the 11seMk3 was an interesting experience: while the smoothness and bass solidity of the latter were very impressive when I switched to the Esprit/BP the whole soundstage opened up, and stretched beyond and behind the tall boxes. In my review of the 11seMk3 I noted that, "nothing jumps out at you, and there is more sense of the whole than the individual parts." I try not to write between the lines, as it were, but one's subconscious is always pushing the fingers; I think now, having heard this speaker paired with more than a dozen others since, that part of what I was saying is that the 11seMk3 does have in direct comparison, a slightly boxy or closed-in sound, simply by virtue of its large baffle area. A listening distance a few feet closer tends to minimize this.

By reducing baffle area, and creating a bipolar design, Paradigm has in the Esprit/BP eliminated this characteristic in a speaker whose measurements are surprisingly similar (of course, as speakers get better, their curves will start to look more alike; however, there is no denying the family resemblance here). But they sound quite different, if not in frequency balance, in their spatial perspectives, which is exactly what designer Scott Bagby intended.

I don't think that there is a necessarily right approach to speaker design in this respect, though my home listening room definitely prefers direct radiating types. Wide rooms with more space out from corners (like that in the testing studio) are better suited to bipolar and planar designs, and the Esprit/BP will thrive in such environments.

The fact that the sound picture is so similar from front and back helps imaging in a bipolar speaker, in that reflected sound will have much the same character as direct, and being

delayed, will not cause response anomalies, but add to perceived spaciousness and depth.

Getting away from the question of imaging for a moment, the dynamic capabilities of this speaker are considerable, with powerful bass right down to the lowest pedal notes, and a clean, focused midrange that makes all voices and instruments sound very natural, with just an extra bit of warmth on male voices, bassoons and brass.

The tweeter is fast and detailed, with no splashiness at high levels. I heard more detail and articulation from this speaker than from the 11seMk3 suggesting that lateral spatial cues are not compromised by the bipolar design. This is also due, I think, to the new metal dome tweeter's quicker transient response and better power handling ability.

Of course, if you set them up angled in within a couple of feet of a corner, you're likely to find imaging and clarity compromised, with all kinds of phantom images coming out of the corners. A pair of Esprit/BPs will probably sound best aimed straight ahead at least a metre from any boundary in a good-sized room.

And, finally, let's return to the question of imaging in bipolar and dipolar speakers: a dipole radiates opposite-polarity energy to the rear, and is even more difficult to set up than a bipolar, usually requiring some toeing in to provide the optimum balance of cancellations and reinforcements for realistic midrange and adequate bass; an inch or two either way can drastically change the sound quality.

On the other hand, a bipolar speaker radiates its energy with the same polarity to front and rear, and is much less sensitive in terms of placement: the already noted concerns about boundary proximity exists, of course, but we're not dealing with drastic sonic changes with an inch of movement, but simply optimizing the balance of direct and reflected sound, which can also be achieved through room treatment behind the speakers.

All that said, the Paradigm Esprit/BP Bipolar is a remarkably good first attempt at this type of design, retaining all the virtues of a direct radiating type, while adding extra spaciousness and a very realistic sense of depth without compromising detail or lateral imaging.

This is a true high end speaker at a quite astonishing price. If you're a bipolar fan, note that there's literally nothing else in the market at anywhere near the price of the Esprit/BP, and few speakers, period, under $2000 which combine this level of sound quality, accuracy, and wide, smooth frequency response, and, in effect, do it in duplicate.

Inner Ear Report

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This high-profile Canadian manufacturer is known to produce loudspeaker systems in the so-called affordable price ranges - and lots of them, at that. Their products cover the price ranges from $200. to $2,000. spread over 26 models. The Esprit/BP is the lower-priced of two new models in a new series. Those of you who had read our feature article Canadian Profile in TIER volume 6, #4 will recall that we mentioned that Paradigm was about to introduce a few new designs, including this series, subwoofers and home theatre components. The model under review here employs new driver designs, developed in-house at Paradigm's extensive research facilities.

Appearance:

The Esprit/BP are slim, monoliths with a rather elegant appearance. Black wrap-around grills enhance and emphasize the enclosure's graceful proportions. They stand 115 cm tall with a footprint of 22 x 34 cm (45 1/8 x 8 1/2 x 13 3/4 inches). Solid 5-way binding posts at the bottom of the enclosure offer the bi-wiring option. Spikes at the bottom allow decoupling from and solid anchoring to the floor. While these loudspeakers cannot be hidden away somewhere out of the way, the tall slim enclosures manage to blend well with - even enhance - the decor of most listening rooms.

Technology:

Innovative designs hold a certain fascination for us all and, while we may appreciate the beauty of a design, it's the technology which yields the end result - the musical data - that we appreciate the most.

This is a bi-polar design, which means that the loudspeakers (four drivers in all) radiate equally from the front and back, but in phase. Paradigm developed new drivers for this system. There is a new 165 mm (6 1/2") woofer which boasts a high-pressure die-cast aluminum chassis, designed to all but eliminate vibrations, resonances and the resulting structural changes of the basket. Additionally, the basket incorporates two sets of heatsinks which allow airflow around the assembly. Paradigm calls it AVS™ which stands for Airflow Ventilation System. The cones are made of mineral-filled polypropylene which yields a high rigidity-to-mass ratio with outstanding internal damping characteristics. This results in colouration-free wide frequency response and relative freedom from resonances. A magnetic assembly features a symmetrically focused field geometry to control driver excursion - linearity - under extreme drive conditions. The cone is suspended with a high stress-release and strain-dampening butyl material which helps to eliminate resonance-based distortion. A 38mm (1 1/2") high-temperature voice coil with a ventilated Apical former assures extended linear response regardless of cone excursion.

The tweeter is a low mass pure aluminum dome (PAL™) type with treated textile suspension. The convex dome is assembled to a high-pressure diecast aluminum faceplate. The high-temperature voice coil operates with a ventilated aluminum former in a ferrofluid cooling/damping environment which provides high power-handling and low distortion for the system. A dual symmetrically-focused magnetic field completes the tweeter's assembly.

The crossover network employs a quasi-Butterworth configuration with premium hand-selected parts. The crossover point is quoted at 1700Hz.

In a design such as this one, it is important to control enclosure resonances. Paradigm utilized 1-inch thick MDF for the front and back baffles. Three interlocking full-perimeter horizontal and vertical braces are positioned in a cascaded arrangement - that's each brace connected in a manner that each operates the next. This is a very sophisticated method and shows that the designers had put a lot of time and effort into this system. Finally, a high-velocity tuning port at the bottom of the enclosure had been designed to assure maximum bass efficiency with minimal turbulence distortion. And all this, to reproduce . . .

The Sound:

We wanted to find out what these loudspeakers can do under different amplifier or system conditions. Our initial audition took us by surprise, when we had the BP connected to our main system in our upstairs studio/living room. We should tell you here that all of our listening tests take place in a house and living room much as you would have in your

"MARVELOUS"

"... very revealing with a musical quality that will not allow a casual walk past the system without stopping for a listen."

"... our panelists thought that the Paradigms are much higher-priced loudspeakers."

"These loudspeakers perform as well as one would expect from speakers in twice the price-range — simply marvellous."

Paradigm

"STUNNING"

"A stunning image with well defined acoustical boundaries, astounding front-to-back layering combined with excellent height and depth are but a few of the Paradigms' features."

"... lower midrange steadfastly maintain focus, detail and equilibrium with information above and below."

"In this light the Esprit/BPs rate extremely high in both the technical design work and the resulting musical accuracy."

"... have a listen to these gems."

listening environment. The main system at TIER are two OCM 500 amplifiers - balanced mode - an OCM 88 preamplifier, a Teac VRDS-20 CD player and interconnects by Vampire Cable. Our bi-wired configuration are Transparent Super and Vampire cables. As we mentioned above, we connected the Paradigms with this system to break them in since they came to us brand-spanking new. We left them hooked up for about three days and noticed a steady improvement, although they sounded surprisingly good after about one hour of operation. Three days later, we conducted some listening tests with familiar discs. Well burned in, the Paradigms had become very revealing with a musical quality that will not allow a casual walk past the system without stopping for a listen. Most of our panelists are spoiled out of their minds listening to $7,000. Mirages without as much as a blink of the eye. When new speakers arrive, they are scrutinized and, although our editor discourages comparisons, they often refer to the known criteria. Call it human nature, call it subjective curiosity or call it nothing - fact is, the Paradigms operate with the same design principle as the Mirages, the bipolar system. And like the Mirages, the Paradigms offer similar spatial and focal information, when set up in the proper manner. A stunning image with well defined acoustical boundaries, astounding front-to-back layering combined with excellent height and depth are but a few of the Paradigms' features. The highs extend smoothly into the dog-whistle range without noticeable edginess. Occasionally, program material with large orchestration, becomes a bit crowded in the upper midrange areas, while the lower midrange steadfastly maintain focus, detail and equilibrium with information above and below. This "crowding" isn't apparent at all with small musical ensembles which is why some of our panelists thought that the Paradigms are much higher-priced loudspeakers. The bass information is powerfully robust without coming across as domineering. Resolution is excellent down to about 36 Hz. Below this point the speakers offer quite a bit of energy, alas without the ultimate resolving abilities so apparent in the frequencies above the 36Hz. Although it's highly unlikely that the Paradigms will be connected to such an elaborate system boasting about 1,000 watts per channel, this arrangement sounded altogether stunning. The above-mentioned sonic traits serve as reminders that the panelists actually compared the system with the Mirages - which is a bit unfair to either company, but . . .

We moved the Paradigms to our downstairs listening room to hear how they perform with a smaller system made up with the Bryston 3B amplifier and a Dolan preamplifier. This time, the acoustic environment had changed dramatically, the power had been reduced to about 100 watts per channel and our wiring changed to lower-priced cable such as Flatwire and the lower priced Vampire. The basic sound remained the same as we described above, proportional with the backup components. The Onkyo receiver (reviewed somewhere else in this issue) also complemented the sonic benefits of the Paradigms, making them candidates for a large selection of associated components. If we had to describe the Esprit/BP in one sentence, we would simply say: These loudspeakers perform as well as one would expect from speakers in twice the price-range - simply marvellous.

Synopsis & Commentary:

Before we come to our conclusions, let us tell you what we believe a good pair of loudspeaker should do for listeners. We believe that - regardless of design philosophies, component quality, etc., loudspeakers should do nothing but reproduce the information fed to them via the backup components. What the listener should hear is the music, of course, and perhaps the quality of the backup system. When listeners can settle down to take advantage of the very purpose of a loudspeaker, nothing matters - or should matter - but the music. The Esprit/BP offers modern technology in addition to musicality. In this light the Esprit/BPs rate extremely high in both the technical design work and the resulting musical accuracy. In order to extract the most from the loudspeakers, it's important to set these bipolar designs up correctly. If you have enough space, keep the loudspeakers 18 to 24 inches away from sidewalls. If you must place them closer to the walls, toe them toward the listening area by about 20 degrees. The wall behind the speakers should be uncluttered and at least two feet away, with the best results closer to four feet away from the rear wall. The best acoustical interaction with the listening room will be achieved when the loudspeakers are positioned approximately one third of the entire length into the listening area. This allows one to create a deep sound stage with maximum clean bass response. The distance between the loudspeakers isn't as important, but bear in mind that the best listening position is the so-called sweet spot, the same distance in front as the distance between the speakers. Wiring is important, and the Paradigms can be bi-wired for best results. If you follow the setup procedure we just described, you'll be pleasantly surprised at the Paradigms' performance and you will hear the reason why we rated them highly. Visit your dealer and have a listen to these gems.

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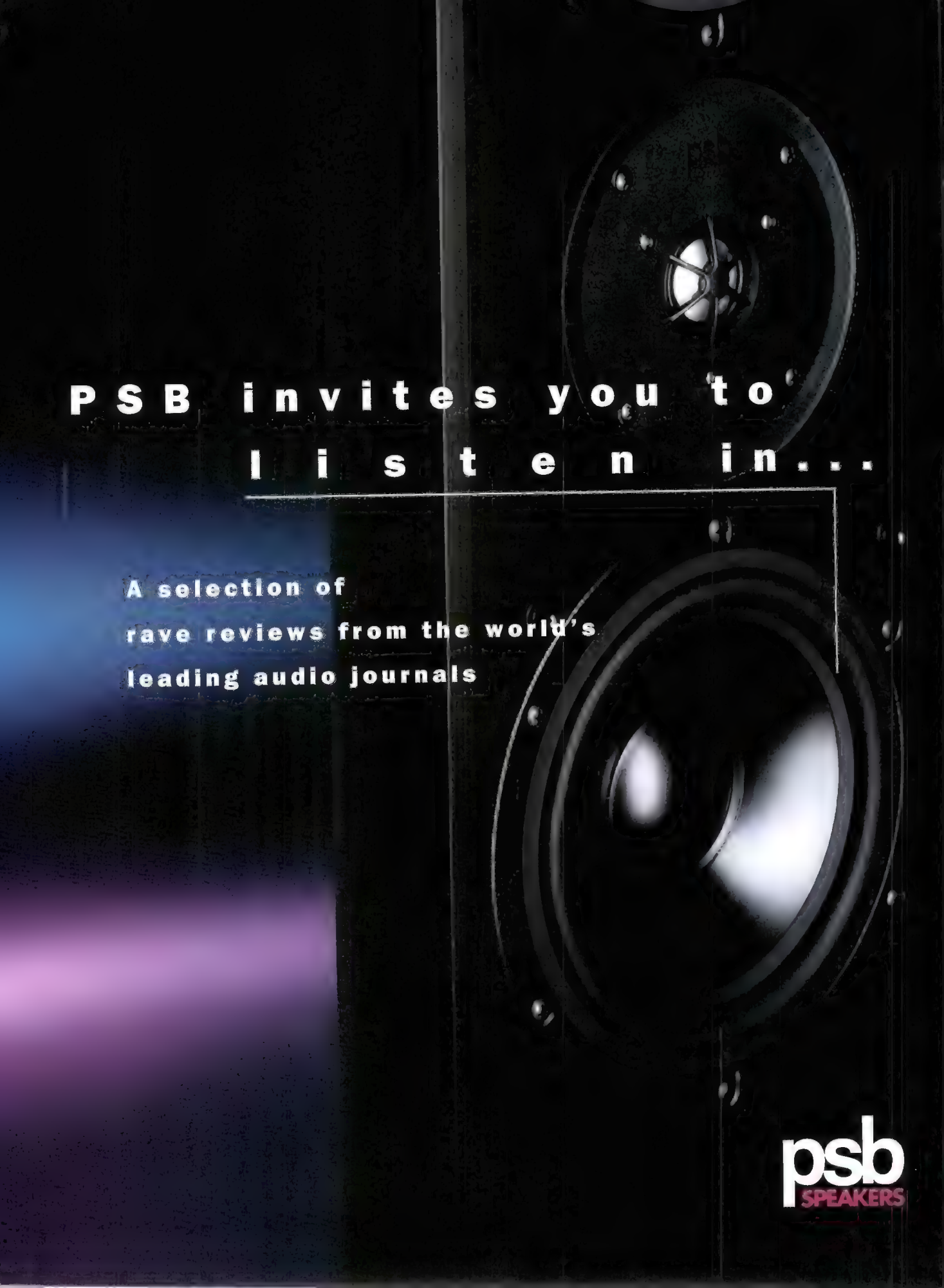
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A selection of
rave reviews from the world's
leading audio journals
psb
SPEAKERS

■ Hear's what the Critics Say...

PSB Alpha
Rolling Stone – June 1994
The Sensible Sound – Fall 1993
Stereophile – July 1992
Audio/Video Interiors – April 1993
AudioVideo (Singapore) – October 1993

PSB 300
Lyd & Bilde (Norway) - August 1993
PSB 400
Stereo Review - December 1992

PSB 500
Stereophile – July 1993
Lyd & Bilde (Norway) – September 1993
PSB Stratus Mini
Speaker Builder – Issue 3, 1993

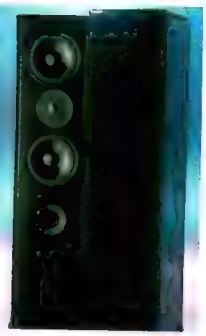
PSB Stratus Silver
Stereophile – July 1994
Inner Ear Report – Summer 1994

PSB Stratus Gold
Stereophile – February 1991
Audio – November 1991
Sound & Vision – January/February 1991

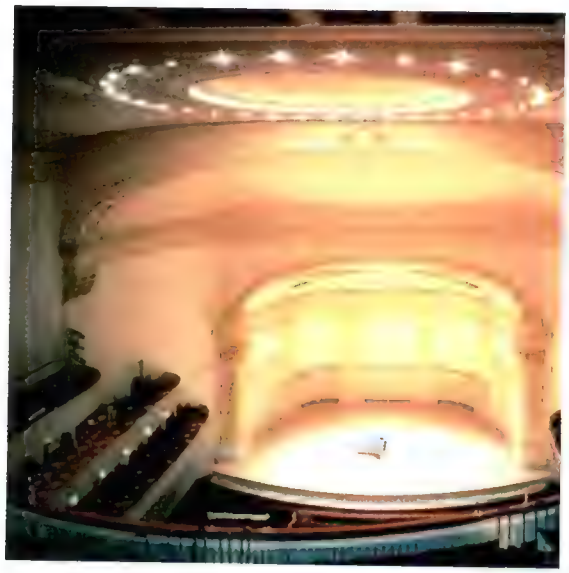
PSB 100C Center Channel
Sound & Image – Summer 1993
Sound & Image – Spring 1994

PSB Alpha Subsonic Subwoofer
Sound & Vision – June 1994

PSB Subsonic II Subwoofer
CD Review – January 1994
Sound & Image – Summer 1994



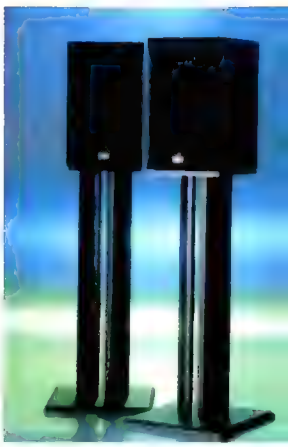
PSB STRATUS SILVER



PSB speakers are used in an impressive number of practical music applications, including the recording studio in the world-famous Carnegie Hall.

PSB would like to thank the participating publishers and reviewers for their generous permission to reprint articles.

PAUL BARTON developed the acclaimed line of PSB loudspeakers with the aid of Canada's National Research Council laboratories (one of the most respected loudspeaker research facilities in the world). PSB loudspeakers have consistently won the acclaim of audiophiles, music lovers and audio critics from around the world.



PSB ALPHA

The decision to invest in loudspeakers (the most important component in any sound system), regardless of budget considerations, should never be taken lightly. To help your decision making, on the following pages you'll find objective evaluation of PSB loudspeakers from some of the world's leading audio publications...

PSB ALPHA SUBSONIC

PSB STRATUS GOLD

Recommended Components

PSB STRATUS MINI

"The well-made Stratus Mini offers a good deal of quality for a reasonable price – do get the excellent-value stands... The PSB Stratus Mini is confidently recommended."

Stereophile
June 1993
Vol. 16 No. 6

More extensive review excerpts of PSB loudspeakers recommended by *Stereophile* are featured on the following pages.

stereophile

'Recommended Components' from the editors of *Stereophile*, April 1994, Vol. 17, No 4

PSB Stratus Gold

$2100/pair $$$

A large three-way design, the Stratus Gold offers a fundamentally neutral midrange balance coupled with very low levels of coloration, a lively yet unfatiguing treble, and a generous, powerful bass. The treble is less prominent when the speaker is used with the grilles on, the sound taking on an appealing accessibility. Excellent value.

(Originally reviewed in Vol. 14 No's. 2 & 10; see also PWM's "Industry Update" in Vol. 14 No. 4)

PSB 500

$499/pair
(stands necessary)

Balance is warm and full rather than tight and lean, but impressive bass weight doesn't turn to boominess. Refined highs for an inexpensive speaker. The two-way 500 achieves "that rare balance of ease and detail," according to TJN, with moderate coloration and congestion only setting in at high levels. "An attractive mix with no glaring weakness." (Matching SP5 stands are $79/pair).

(Originally reviewed in Vol. 16 No. 7)

PSB Alpha

$199/pair $$$
(stands necessary)

"An outstanding audio bargain," proclaimed JE of this little two-way. Designed to be used close to the rear wall, the Alpha plays surprisingly loud without strain, though toe-in is best avoided to minimize hardness. Optimum with electronics that sound soft.

(Originally reviewed in Vol. 15 No. 7)

Note: '$$$' denotes exceptional value

PSB Stratus Mini

$950/pair
(stands necessary)

Well-finished, well-engineered two-way with a neutral balance, low level of coloration, and superb sound-staging. Bass is intrinsically lean, but careful room placement can result in well-defined but reasonable well-balanced lows. Review sample had a rather congested lower midrange due to a severe cabinet resonance, said to have been minimized in current production by a repositioning of the internal bracing. Matching stands – essential – cost $150/pair.

(Originally reviewed in Vol. 16 No's. 6 & 7)

PSB 500

Awards

PSB continues to win important critical acclaim for superior loudspeaker performance...

CD Review selected the PSB Subsonic II as one of the ***best audio buys*** of 1993.

BEST OF AUDIO

CD REVIEW

'93

1 9 9 3

CRITIC'S CHOICE

AWARD

Sound&Vision MAGAZINE

and its Technical Reviewers present the

CRITIC'S CHOICE AWARD

to

PSB Speakers

for the

PSB STRATUS GOLD LOUDSPEAKER

in recognition of

Technical Excellence and Exceptional Value

M. H. BRIANT
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ALAN LOFFT
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Publisher

ALAN LOFFT
Editor

Product of the Year!

PSB Stratus Gold and the PSB Alpha were recognized with the *AudioVideo Int'l.* 1993 Hi-Fi Grand Prix Award.

PSB won Sound & Vision Critic's Choice Awards for its Home Theater System (PSB 1000 Center-Channel Speaker, two pairs of PSB Alpha loudspeakers and a PSB Alpha Subsonic subwoofer); Stratus Gold; Stratus Mini and Alpha loudspeakers.

WINNER of the HI-FI GRAND PRIX AWARD from AudioVideo

PSB Alpha

The Sensible Sound

LET'S NOT BEAT AROUND THE bush: The PSB Alpha is quite possibly the greatest loudspeaker bargain of the last 25 years...

So, just what is the PSB Alpha? It's a 12.75" H x 8.75" W x 9.5" D two-way, vented loudspeaker system, using a 6.5" polypropylene cone woofer, matched to a "poly-flare" dome tweeter by a third-order Butterworth crossover network, and mounted in an unusually rigid (for its price) but lightweight cabinet. Stands are required, and should be approximately 22" tall. PSB recommends placement at 2" or more from the back wall. Two inches provides the maximum bass response. However, placement further away from the back wall provides better imaging.

Paul S. Barton (PSB) designed the Alpha with the extensive aid of Canada's National Research Council (NRC) in Ottawa – probably the most highly regarded loudspeaker research facility in the world. While many fine loudspeaker designs have benefited from the NRC's facilities, none that I know of have succeeded this well and go for a measly $199 per pair. Despite its low cost, the Alpha doesn't look cheap. It has a simulated black oak finish that's hard to distinguish from the real thing. The Alpha even uses heavy-duty terminals that accept cabling as heavy as 12 gauge, as well as five-way dual banana blocks.

How good is the PSB Alpha? It's good enough to serve as a reference monitor for evaluating the sound of amplifiers. I used the Alpha extensively to decipher the nuances between various versions of the Dynaco Stereo 70 amplifier. It is good enough to fit in comfortably with systems consisting of some of the most expensive gear around. Yet, it sounds just fine in more modest systems – for example, when coupled with the $299 NAD 7225PE receiver.

Perhaps one of the Alpha's greatest virtues is its lack of cabinet colorations. Having lived with Quad electrostatics for five years, cabinet colorations produced by conventional box speakers have become a personal pet peeve of mine. The Alphas perform better than box speakers in this regard, which is remarkable – especially considering how inexpensive it is. Finally, the Alphas excel in the area of spectral balance. Despite their size, these are not thin-sounding speakers; nor, on the other hand, do they exhibit the BBC bass bump of the well-known LS3/5A. The Alphas are about as even-handed in this regard as one can expect from a $199 per pair compact loudspeaker. Is the Alpha faultless? No way. A speaker that uses a passive 6.5" woofer in a conventional cabinet that's barely over a foot tall is going to have some bass limitations – and the Alpha is no exception. Bass extension is limited. However, under most circumstances the lack of bass extension is not a problem, because the Alpha is capable of reproducing a credible degree of mid-bass music with good impact and with a reasonable low amount of distortion. Moreover, the Alpha's resolution – while outstanding for its price range – is not outstanding when using an absolute standard (e.g., comparing it with electrostatics from Martin-Logan or Quad). We do have to remember, however, that these speakers cost $199 per pair...

Judging by some of the comments I've heard from local audio dealers, the word of mouth is spreading on the Alpha. If PSB can resist the temptation to raise the price of its little wonder, it has the makings of an audiophile legend for the mid 1990s.

RN - Fall 1993

Excerpted with permission from Issue #49, Fall 1993 of *The Sensible Sound*. Subscriptions to *The Sensible Sound* are available for $20 per year by check to 403 Darwin Drive, Snyder, NY 14226 or through Visa/MC by phone (716-839-2199) or FAX (716-839-2264). You may also purchase a set of all available back issues (currently 30+ issues) for $59, shipping included.

The PSB Alpha has received critical acclaim from many sources, including *AudioVideo Int'l.*, *Stereophile* and *Sound & Vision* magazines.

"... the PSB Alphas are capable of actually playing bass convincingly, without being boomy and uncontrolled... the midrange was exceptional..."

***AudioVideo* (Singapore) October 1993**

stereophile

THE PSB ALPHAS ARE SIMPLY one of the greatest buys in audio, providing a musically satisfying sound for a paltry $200. No, they don't have the wonderfully natural refinement of speakers costing many times their price. What they *do* have is much more of the real thing than any of us could reasonably expect from such an inexpensive pair of speakers. For their price, the PSB Alphas are a sensational audio bargain. *Now* get out those checkbooks!

Jack English - *Stereophile*, July 1992, Vol. 15, No. 7

PSB ALPHA

AUDIO VIDEO INTERIORS

IT ISN'T OFTEN THAT LOUDspeaker companies are guilty of *underselling* their products. But never judge a speaker by its size, weight, or promotional wrapping. Take, for example, PSB's diminutive, modestly priced ($199/pair) Alpha bookshelf speaker. When I first scanned the printed pitch, I found myself fighting the old ennui: "... ideal for lower-powered systems... blah-blah-blah... apt as an extension speaker... blah-blah-blah well-suited for surround channels in home theater systems..." But when I finally hooked up a pair in my studio, the "I said I'd listen to them and now I'm doing it" ennui was out the window fast.

These are magnificent mites. Forget the hundred and ninety-nine bucks a pair. That's not the price range where designer Paul S. Barton's speakers should be vying for your attention. Among models this small (13 inches high by 9 wide and 10 deep), the only speakers I've encountered that can match the Alpha's solid bass response and power-handling capacity fall between $800 and $1,000 a pair. Yet, while the Alphas will play loud and respond to a high-powered amplifier, unlike most small speakers of such quality, they don't require a ton of power... In short, these black-clad beauties are a small wonder.

April 1993 - Excerpted with permission from *Audio/Video Interiors*

RollingStone

PSB IS A CANADIAN SPEAKER maker as well as a smart human being named Paul S. Barton. Other manufacturers will tell you to get their speakers away from the wall to avoid muddiness. But Barton designed the PSB Alpha ($200 a pair) to sit 2 inches from the wall, where its 6.5 inch polyproplyene woofer can bounce convincing bass through a back-panel port, off the wall, into the room. Even without the optional PSB Alpha Subsonic subwoofer ($300) or self-powered, 90-watt Subsonic II subwoofer ($700), this little speaker rocks and rolls in a small space, partly thanks to a low impedance rating of six ohms. (The fewer ohms, the more power the speaker will accept.)... And unlike competitors using potentially harsh metal tweeters, the Alpha handles highs using a sweet little plastic tweeter from France. For five-speaker surround sound, get an extra pair of Alphas and the PSB 100C center-channel speaker ($180).

Rolling Stone, June 16, 1994

PSB 300
PSB 400

Stereo Review

THE PSB 400 IS ONE OF A new series of speakers from the Canadian designer Paul Barton. One of Barton's goals was to provide as much as possible of the essential quality of the PSB Stratus speakers, widely recognized for their uncolored, musical sound, in relatively small, inexpensive speakers.

The PSB 400 is a compact two-way system with a 6.5-inch polypropylene-cone woofer operating in a vented enclosure. A .75-inch soft dome tweeter radiates the higher frequencies. No specifications were provided in the installation-instruction booklet, which deals only with general considerations, but the Model 400 appears to use the same drivers as the even smaller PSB Alpha.

The all-black cabinet is 16 inches high, and each speaker weighs 17.5 pounds. The tweeter is recessed slightly, and its rim flares out to make a smooth transition with the speaker panel. The woofer basket is also mounted flush with the panel. A removable black cloth grille is retained by plastic snaps.

The connecting terminals are multi-way binding posts on .75-inch centers, recessed into the rear of the cabinet. They are compatible with single or dual banana plugs as well as wire ends.

We placed the PSB 400 on the optional 27-inch stands, approximately 9 feet apart and 2 feet in front of a wall, for our room measurements and listening tests. The room-response curve, averaged for both speakers at a single microphone location, sloped downward slightly above 500 Hz but varied only +/-3 dB from 300 to 20,000 Hz.

The close-milked woofer response (including the contribution of the port) reached its maximum at 100 Hz, sloping downward at 6 dB per octave below 80 Hz and more gradually above 100 Hz. The composite response curve, which agreed fairly well with the sound quality of the speakers, indicated a smooth, gradual downward slope from 100 Hz to at least 5,000 Hz, with a more uniform average output from 5,000 to 20,000 Hz.

Response measurements at 1 meter on the tweeter's axis, with a swept one-third-octave band of pink noise, indicated a remarkably uniform output, varying only +/-2 dB from 50 to 20,000 Hz and falling off precipitously at lower frequencies. That was generally consistent with what we heard from the speakers.

Other measurements, made with a variety of quasi-anechoic techniques, showed a rough agreement with the earlier measurements. Some of the peaks and dips in the measured response occurred at the same places in all the measurements, but the others did not necessarily coincide.

One fact was evident from all our data. Whatever the method of measurement, the response of the PSB 400 was strikingly smooth, with a typical output uniformity of +/-2 dB from a few hundred hertz to 20,000 Hz (at lower frequencies there is unavoidable interaction with the room boundaries). The use of a .75-inch tweeter not only contributes to the system's extended high-frequency response but gives it better angular dispersion over its full frequency range. At 45 degrees off the tweeter's axis, the output dropped only 3 dB at 10,000 Hz and 8 dB at 20,000 Hz. Phase linearity in the tweeter's range was also excellent, with a total group-delay variation of

"The compact PSB 300 is a winner ...a great bargain, highly recommended"

***Lyd & Bilde* ('Sound & Picture' Norway) August, 1993**

"The PSB 400 is a musical speaker... It is an example of what can be done with a modest budget and enclosure size in the current state of the loud-speaker art."

less than 100 micro-seconds from about 4,000 Hz to 20,000 Hz and about 200 micro-seconds at 2,000 Hz (close to the probable crossover frequency).

Impedance was a minimum of 4.5 ohms at 170 and 40 Hz and a maximum of about 17.5 ohms at 68 and 1,900 Hz. Since the impedance fell below 6 ohms over much of the lower midrange, we would rate the system at 5 to 6 ohms. Sensitivity, with an input of 2.83 volts of pink noise, was 87 dB sound-pressure level (SPL) at 1 meter. With 4 volts drive (corresponding to a 90-dB SPL), the woofer distortion was comfortably low, ranging between 0.6 and 1 percent over most of the frequency range from 80 to 2,000 Hz. It rose to 2 percent in the range of 45 to 60 Hz. The lower frequency limit of the PSB 400 could be rated at 45 to 50 Hz, which is very good performance for a single 6.5-inch woofer in a small cabinet.

It would appear that Paul Barton has achieved his goal in the Model 400. Although we did not compare it directly with one of the PSB Stratus systems, we would hardly expect it to match their qualities. Nonetheless, it managed to sound like much more of a speaker than its dimensions, weight, and price would suggest. Both the quality and quantity of sound it can generate belie its appearance, and we have no doubt that if it were hidden it would be able to deceive many listeners into thinking they were hearing a far larger speaker.

But that is really besides the point. The PSB 400 is a *musical* speaker, unlikely to offend the sensibilities of the most critical listener. It is also not going to cause financial hardship, nor mar the decor of any room that is likely to devoted to a music system. It is an excellent example of what can be done with a modest budget and enclosure size in the current state of the loudspeaker art.

Julian Hirsch, Hirsch-Houck Laboratories - December 1992

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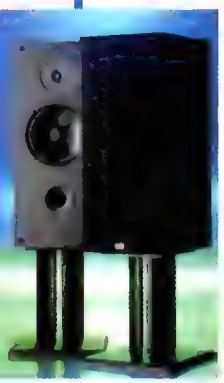
PSB 400

PSB 500
PSB Stratus Mini



PSB 500

"The PSB 500 is a new best-seller... performs with great power and control... PSB is guaranteed to have many fans."

***Lyd & Bilde* ('Sound & Picture' Norway) September, 1993**

The PSB Stratus Mini was the recipient of *Sound & Vision Magazine's* Critic's Choice Award.

Stereophile

SpeakerBuilder
THE LOUDSPEAKER JOURNAL

Because after all the essentials are taken care of – overall balance, listenability, and lack of serious colorations – it takes something more to tickle the audio palate. Call it what you will, it boils down to a sense of life and three-dimensionality. There's no magic involved in achieving these things (they are not unrelated to those questions of balance and coloration). They simply require intelligent design *plus* a designer who is actually looking for them. Some loudspeakers have them, some don't. The PSBs have them to a satisfying degree. They have the same sense of dimensionality that I noted in my earlier remarks about the PSB 40 Mk.II. And they have enough presence, detail, and dynamic range to provide a believable feeling of aliveness without lapsing into an etched, analytic caricature.

Thomas J. Norton - *Stereophile* (PSB 500 review), July 1993, Vol. 16, No. 7

Stereophile Magazine recommends both the PSB 500 and Stratus Mini loudspeakers.

The Stratus Mini is a classic case study in the design methodology required for producing a good sounding, anechoicallly flat loudspeaker, which makes it an ideal subject for an SB review. Before discussing the engineering details, however, I'd like to introduce the speaker's designer, Paul Barton.

Barton has been a major force in the growing number of Canadian loudspeakers in the US market.

The first manufacturer to use the NRC (Canadian National Research Council) anechoic chamber for design work, he was also one of the first to use computer-aided loudspeaker design software.

PSB STRATUS MINI

Bottom Line

I admire the design and construction of the Stratus Mini very much. The excellent off-axis response and closely-matched drivers produce a good image character with a reasonable amount of depth. The dynamic range is really quite good and seemed better to me than some of the comparably-priced competition which use shallow-sloped crossover techniques. The Stratus midrange is neutral sounding; the high frequencies are clean and free of harshness or excessive sibilance.

The bass is well-defined and well-balanced, with good extension for a 6.5" woofer. Using this speaker with the right subwoofer would give the bottom end the authority lacking in all 6.5" drivers.

Compared to some of my current work, which uses very expensive 12-gauge air core inductors and beautiful poly caps in similar two-way design formats, the PSB Stratus Mini sounds embarrassingly good, cored inductors and NP electrolytics notwithstanding. If I were asked to recommend speakers in the $1,000/pair category, I would definitely include the Stratus Mini.

Vance Dickason - *Speaker Builder,* Issue 3, 1993

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PSB Stratus Silver

stereophile

"All of our listening panelists were stunned with the performance of the Stratus Silver loudspeakers... we all agreed that these loudspeakers represent one of the best values in the industry."

Inner Ear Report
Summer 1994

ANOTHER SLENDER, FLOOR-mounted, tower speaker, the [PSB] Stratus Silver builds on the design and sound qualities of PSB's established Stratus Gold and Mini designs...The cabinet construction, as with other members of the Stratus family, is unique. The sides, front, and back are joined with tongue-and-groove aluminum extrusions. I don't know whether or not this provides any acoustical benefits, but it certainly results in a less boxy appearance than that of your typical loudspeaker...Our Stratus Silvers were finished in a striking, mirror-like gloss-black; several wood veneers are also available for those who don't like the wet look. The Silver's top end was detailed and very clean...At the opposite end of the spectrum, the Silver's bass response was surprisingly potent – not exactly what you'd expect from two pairs of 6.5" drivers trying to energize a +5,000 ft³ listening room...are honest performers and honest values in a tough market segment...belong solidly in Class C of our "Recommended Components" listing; I suspect that, under the right circumstances in the right systems, they might embarrass more than a few Class B residents.. the PSBs played at surprisingly high levels without strain. The PSB's sensitivity was high...The PSB Stratus Silver's measurements are first-rate. Certainly nothing here contradicts the fine listening result... the PSB Stratus Silver loudspeakers will give a detailed, rewarding performance with an open, transparent soundstage, an extended bottom end which will only be materially improved by a *good*, well-matched subwoofer, and an even timbral balance...[the PSBs], I suspect, would also work well in a Home Theater setting. Though I used neither in that capacity here, I have a gut feeling that the Silver's immediacy might make them a particularly good match for this application. But I do recommend a subwoofer in such a system. I could live happily and long with these loudspeakers. So, I suspect, could many of you. In a field which seems to have gone over the top with prices these days, it helps to be reminded that good value is still an effective sales tool. I enthusiastically recommend that...the PSB be added to your loudspeaker shopping list.

Thomas J. Norton -
Stereophile, July 1994,
Vol. 17, No. 7

PSB STRATUS SILVER

PSB Stratus Gold

stereophile AUDIO

"The 10,000-watt speaker"

***Audio*, November, 1991**

THE PSBs PRESENTED ME with an open, detailed, clear sound-stage, a solid low frequency foundation, airy, articulate highs, and an unmuddled, low-coloration mid-range. Their sound is immediate and vibrant – not pushy, but clearly not laid back either. They have a natural clarity and inner detailing which do not slight small-scaled instrument groups and vocals, but have the weight and impact required for dramatic, large-scaled works. I was particularly struck by the Stratus Gold's open, unboxy mid-range. Voice was particularly well handled. 'Clarity without shout', my notes relate, and that seems to sum up my observations.

Thomas J. Norton -
Stereophile, Feb. 1991,
Vol. 14, No. 2

PSB STRATUS GOLD

THE STRATUS GOLD IS THE top of Canadian manufacturer PSB's loudspeaker line, which also includes models from $199 to $2,100 per pair. The Stratus Gold is a large, floor-standing tower system with a vented-box low end designed around a high-excursion 10-inch woofer.

PSB was the first Canadian loudspeaker company to take advantage of the advanced testing facilities and scientific staff of Canada's National Research Council. The NRC... is a government-funded Canadian operation whose mandate is to help Canadian manufacturers be competitive in world markets. PSB has made extensive use of NRC facilities, including controlled listening tests in NRC's International Electrotechnical Commission (IEC) Standard listening room (after which both *Audio's* New York listening room and my own were patterned), to optimize the Stratus Gold's performance.

The appearance and the fit and finish of the Golds are excellent. My wife and family really liked the oak finish. Particularly handsome are the beveled top and base of the system; it's quite obvious that they are made from solid pieces of oak, because the wood grain maintains continuity all around the edge and along the bevels.

The Stratus Golds produced a very clean, balanced, wide-range sound that competed with my reference systems (B&W 801 Matrix Series 2) on nearly an equal basis. Bass organ notes that had made my reference speakers stumble were handled without a whimper by the Stratus Golds.

The bass notes between 3:41 and 3:44 on track 15 of Dorian's very demanding organ version of *Pictures at an Exhibition* (DOR-90117), when the organ is played all-stops-out during the finale, made my reference systems stumble. But the Stratus Golds handled the difficult passage without a whimper (and even higher playback levels!).

At $2,000 a pair, the Stratus Golds provide considerable performance and first-class looks for the money. They should appeal both to the audiophile crowd, for whom accuracy, balance, and imaging are important, and to a wider audience that likes loud rock 'n' roll, for whom the ability to play loudly and cleanly is important.

D.B. Keele, Jr. - Nov. 1991

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Sound&Vision
CANADA'S ELECTRONIC ENTERTAINMENT MAGAZINE

"The Stratus Gold shows its pedigree... PSB continues, and indeed builds upon, its reputation for first-class sound."

BLIND LISTENING TESTS WERE conducted in the NRC/IEC listening room, using experienced listeners, who judged performance using a collection of high-quality recordings of classical, jazz and popular music.

It is always difficult to put into words how something sounds, but a comment by one of our listeners, "a refined sound," seems to sum it up quite well. As always, opinions among our listeners varied with position in the room, but they expressed a lot of pleasure with the Stratus Gold. Large orchestral works were presented with authority ("big, open, well balanced"). Military bands came through with a "nice forward, open presentation." The low distortion and lack of power compression were obvious in high level passages, which were handled without stress ("relaxed, credible"), yet smaller works were conveyed with subtlety and timbral integrity ("chorus nicely balanced"). Solo voices seemed to be especially well "transported," without obvious chesty enhancements ("good male voice", "appealing vocal"). At the same time, bass performance was impressive, with the Stratus Gold showing that it could plumb the depths of orchestral bass ("great bass drum"), jazz ("good acoustic bass"), and rock percussion ("solid pop!") with equal conviction. Our fussy listeners had a few criticisms, occasionally commenting on a slight upper-midrange coloration in chorals, and a little aggressiveness in brasses. These comments were moderate in tone, and inconsistent, a clue that room, program and other factors were probably at work. Stereo imaging was excellent, with a sound-stage that displayed considerable breadth and depth. There were well-defined instrument locations in small ensembles, and a credible sense of spaciousness in larger works. The Stratus Gold portrayed the spatial differences between recordings, a good sign that the speaker is not getting in the way.

Overall, the Stratus Gold shows its pedigree. Comments such as "no significant faults," "smooth," "clean," "clear," and "refined" are not commonplace in our tests. They confirm that PSB continues, and indeed builds upon, its reputation for first-class sound.

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The PSB Stratus Gold enjoys extensive critical acclaim including *AudioVideo International's* 1993 Grand Prix Award, inclusion in *Stereophile's* Recommended Components, and *Sound & Vision's* 1993 Critic's Choice Award.

PSB 100C

SOUND & IMAGE

PSB 100C

In a Spring 1994 *Sound & Image* ranking of 15 center-channel speakers priced at $200 or less, PSB 100C ranked Number 1 of those with a horizontal design.

The PSB 100C was the recipient of *Sound & Vision* Magazine's 1994 Critic's Choice Award.

RECENT STUDIES IN THE FIELD of Dolby Pro Logic surround-sound systems show that they operate on the principle of centrifugal force. Translation: the center-channel speaker is the source from which Pro Logic's power springs. This lofty position brings with it unprecedented responsibility, however.

A center channel has to anchor an incredible variety of sounds at the screen without ever sounding unnatural. Whispers and detonating dynamite, angelic choirs singing and hell hounds howling – all must sound *real.* With movie scores and music programs, a center channel has to distinguish between dissimilar instruments and similar ones (an even greater challenge). And a good center speaker will disperse its lifelike sounds to as much of the room as possible, without letting them wander from the screen.

At the same time, a center channel has to blend seamlessly with the other speakers in the system, or they'll fight among themselves and disrupt the illusion Pro Logic tries to create. This isn't a stretch when all of the system's speakers are part of a surround package or series designed by a single manufacturer. But it takes a special center channel to coexist in harmony with speakers outside its immediate family. With these thoughts in mind, I wired PSB's 100C ($179) into my reference system, placed it in front and center on top of my TV, and ran it through a gauntlet of programs with and without Dolby Surround encoding.

A quick physical turned up the vital statistics. At 7.5 x 17 x 6 inches, it may make smaller TVs (25 inches or less) look top-heavy, but it fit my 32-incher perfectly. Its 13-pound heft instantly conveys a sense of quality, this impression grew as I examined the 100C's cabinet; PSB (Dept. S&I, 633 Granite Ct., Pickering, Ontario L1W 3K1; 905-831-6333) obviously knows its craft. It's far from the flashiest center channel I've seen though: it looks like a... speaker, and it clashed a bit with the spacey contours of my TV. I also wondered whether the lack of an adjustable stand, which would have me "aim" the speakers output at my primary listening spot (a low, black-leather Ikea lounger), would hamper its performance.

It didn't. *Basic Instinct* the movie isn't a paragon of subtlety, but its soundtrack offers a good batch of contrasting sounds. One moment, Sharon Stone is opening the buttons on her blouse, the next her girlfriend is trying to run Michael Douglas over with her Lotus. Cut to a naked Ms. Stone padding about her cliffside manse, which is soon followed by Michael Douglas punching out a coworker in a crowded police station. Later, Ms. Stone pulls a sweater off, and then *someone* (the suspense!) is plunging an icepick into George Dzundza's Michelin-man neck. Each of these scenes contains, alternately, extremely subtle sounds and garish, oversized ones – and the 100C had to make all of the sounds appear natural and in proper balance. Piece of cake.

The 100C also blended well with my other front speakers, which I alternated between the relatively well-designed detachables supplied with my TV and a pair of mini monitors. And despite being aimed about a foot over my head, all of the sounds corresponding to onscreen action were appropriately locked on the screen – even when I slid the lounger about 6 feet to either side of center.

Switching between a couple of live music videodiscs, Pink Floyd's *The Delicate Sound of Thunder* and a version of Verdi's *Requiem*, I discovered that the 100C was equally at home with male and female voices as it was electric, electronic, and acoustic instruments. The 100C also got very loud and pretty low when I wanted it to, and it never sounded strained (it's compatible with amps delivering a steady 10 to

PSB Alpha Subsonic
PSB Subsonic II

CD REVIEW
BEST OF AUDIO '93

CD Review selected the PSB Subsonic II as one of the best audio buys of 1993.

CRITIC'S CHOICE AWARD
Sound & Vision Magazine
WINNER

The PSB Alpha Subsonic has been recognized as a *Sound & Vision* Magazine 1994 Critic's Choice Award Winner.

SOUND & IMAGE

100 watts).

Finally, I succumbed to the obvious and slid *Terminator 2* into my disc player. The shopping carts that get slammed by the semi-cab in the justly famous truck/bike chase scene sounded exactly like shopping carts getting slammed by steel and concrete (don't ask me how I know). The *tak-tak-tak* of Joe Morton typing on his computer was just as irritating as the real thing. And the bubbling of the super-heated liquid steel that proved to be the T-1000's undoing was even more unnerving than the sound of the rabbit boiling in *Fatal Attraction*.

Then there's the movie's most repulsive moment: when the sadistic guard in the psychiatric hospital *licks* Linda Hamilton's face with his Guernsey-size tongue. It was so sickeningly real it made my skin crawl. *That's* what a good center-channel speaker is all about, and this speaker has the act down cold. Since home theaters operate on the principle of centrifugal force, PSB's ridiculously inexpensive 100C makes a terrific source for all the excitement.

Bill Wolfe - *Sound & Image*, Summer 1993

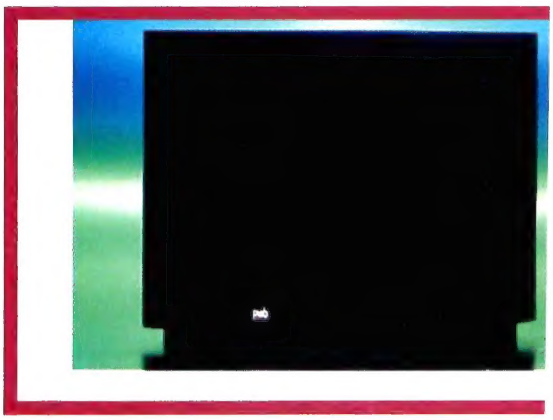
PSB'S SMALLISH SUBSONIC II ($699) has a fairly typical design for this group: continuously adjustable low-pass crossover, fixed high-pass, and a phase switch. There's also an on/off switch, though the maker's outstanding owner's manual suggests leaving the Subsonic II powered. And while its performance was "only" average or a bit above average for this admittedly excellent group, that performance takes on a new meaning when you balance it against the Subsonic II's price. In any case, it kicked out some powerful jams with its max output of 104 dB SPL. And it measured all the way down to 26 Hz. While I thought it sounded a tad less powerful than my very favorites in this group, all kinds of music and videos were delivered gracefully and with lots of punch and very clean details. Talk about added value.

Tom Nousaine - *Sound & Image*, Summer 1994

CD REVIEW

THE YEAR SAW A TEEMING host of new subwoofers hit the market. One of the best (and best values) is from Canada's PSB Speakers. The active Subsonic II combines a high-tech 12-inch woofer and dynamic, high-power dedicated amplifier in a compact, 16-inch cube. Performance is enhanced by an unusually sophisticated, fourth-order two-way crossover, and by dynamic controls that make bass distortion virtually impossible. The Subsonic II's ratings are impressive: a 35 Hz low-frequency limit (-3dB; -10 dB at 25 Hz), and 110 dB SPL maximum output in typical listening rooms. Equally impressive is the PSB design's price: $699.00.

Dan Kumin - *CD Review*, January 1994



PSB SUBSONIC II

Now, here's what PSB customers say...

After listening to many other speakers, the PSB Alphas proved far superior. Excellent performance and value.
C.H., Taipei, Taiwan

I've had many compliments on the sound quality of my PSB speakers – very clean, natural sound.
O.P., Oslo, Norway

I'm very impressed with your products. I bought PSB front, rear, center and subwoofer for my surround sound system.
K.M., Seattle, WA

The best center-channel in its price range – keep up the good work!
G.L., Langley, B.C.

A music lover's dream. Thanks PSB!
K.L., Singapore

My PSB Stratus Golds sound and feel like live music – truly amazing.
M.H., Reno, NV

My PSB 300s are a winner!
M.C., Macau

PSB Alphas are incredible – great sound and price.
K.C., Bangkok, Thailand

Thanks to PSB Speakers in Canada for making wonderful loudspeakers!
L.M., Malaysia

Great sound!
P.L., Austin, TX

They're great!
M.R., Baltimore, MD

PSB has excellent price/performance and I have recommended PSB to many friends.
M.H., Montreal, PQ

Son très clair et précis.
M.G., Quebec, PQ

This is a fine subwoofer – keep up the good work!
M.F., St John's, NFLD

I'm impressed with the "box of thunder" I purchased. You should be congratulated for making an excellent speaker!
G.D., Toronto, ON

Thank you. Well worth it!
C.M., Edmonton, AB

My Golds sound great with all kinds of music.
C.G., St. Charles, IL

Great rear speaker for surround sound!
S.O., Exeter, NH

I'm very pleased with my Alphas. Their compact size and quality sound just "blew" me away. Thanks.
J.H., Miami, FL

The Alphas are unbelievable! They easily offer the most bang for the buck of any speaker in their class.
N.E., Hayward, CA

The performance of these speakers (Stratus Silvers) far outmatched comparatively priced models – get the word out!
M.B., Detroit, MI

My all-PSB speakers surround system is great – thanks!
P.S., Pasadena, CA

My PSB Center Channel is wonderful. I'm saving for the PSB Subsonic II.
E.J., Columbus,OH

The workmanship and quality are excellent!
S.C., Gainsville, FL

Very pleased with the performance of my PSB Subsonic II. Excellent sound, clean, deep bass. One of the better additions to my system. Thanks!
B.K., Boise, ID

They are the best speakers I've ever had. They sound great and they are great value.
A.N., Santa Fe, NM

Wow! I can't believe the sound quality of my all PSB home theater system. I will definitely be spreading the PSB word to my friends.
S.C., New York, NY

I'm enjoying the PSB Subsonic III; it enhances the sonic performance of my existing system, especially for video application.
S.T., Memphis, TN

On my friend's recommendation I bought a pair of PSB 600s – great performance/value in an elegant, slim design. Thanks PSB.
V.L., San Francisco, CA

Thanks to the helpful sales staff – my PSBs sound fantastic.
P.A., Verona, NJ

psb SPEAKERS

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